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COURIER

AUGUST, 1953 25 CENTS

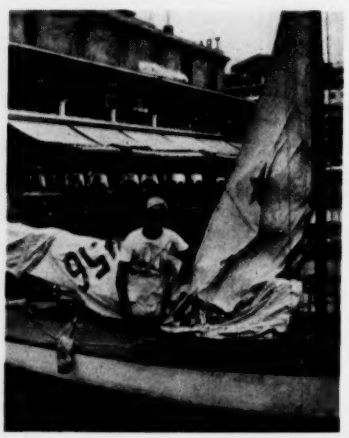
ANDREA PALESTRINA

BOARD MEETING of the National Association of Concert Managers in June at the Mountain View Hotel, Gatlinburg, Tenn. Front row, l. to r., Mrs. Charles A. Sink; Mrs. Zorah B. Berry, Buffalo; Mrs. Edna W. Saunders, Houston; Mrs. Lillian P. Bonney, Baltimore; Mrs. Dorothy Olney, White Plains, N. Y.; back row, l. to r., Dr. Charles A. Sink, Ann Arbor, Mich.; Roland E. Chesley, Utica, N. Y.; Mrs. Ralph W. Frost; William K. Huff, Philadelphia; Ralph W. Frost, Knoxville; Mrs. William K. Huff; Julius Bloom, Brooklyn; Marvin McDonald, Atlanta; Dean S. E. Crowe, East Lansing, Mich.

ESTHER PAYNE, pianist, GEORGE BARATI, conductor-composer, and CAPT. JOHN YESULAITUS, assistant conductor of the United States Air Force Symphony Orchestra, look over a score of Mr. Barati's previous to its performance at a concert by this organization with Mr. Barati, guest conductor, in late June. Miss Payne was soloist with the orchestra last season, under Colonel George S. Howard.

In the Summer Musical Arena

"SAILS UP" . . . Dr. Enzo Pascarella, president and director of the Southern California Institute of Music, and now head of the violin and chamber music department at the Music Lyceum in Naples, Italy, is racing his new International Star "Mizar" in the Regattas at Naples Yacht Club, of which Dr. Pascarella is a flag member.



PRIZE-WINNERS . . . Regina Price, lyric coloratura soprano, and Raina Semeonova, coloratura soprano, artist-pupils of Rita Kittain and Lydia Challapin, won prizes in June, Miss Price on Arthur Godfrey's "Young Talent" television show, and Miss Semeonova in a competition over WHOM. A week later on the same station, Tom Riordan, baritone from this studio, also won first prize.

MARSHALL G. CHASHOUDIAN, violinist and teacher, is a faculty member of the Los Angeles Conservatory of Music and Arts and also teaches privately. He is conductor of the Leimert Park Chorus, under the auspices of the Los Angeles Bureau of Music, and for several seasons was Minister of Music at the Hollywood-Vine Methodist Church and conductor of the Los Angeles Conservatory Chorus and instructor of choral conducting. On May 24, at the Wilshire Ebell Theatre, he conducted the Armenian opera Anoush by Tigranian, which he had re-orchestrated. Mr. Chasoudian is the composer of two published anthems, The Lord Once More Is Come, and How Lovely Is Thy Dwelling Place. This season, three of his violin students appeared in recital—Asniv Magdesian, 16, Stanley Klein, 15, and Wayne Wood, 12.

TONAL TABLEAU IN FLORIDA . . . Arthur Gold and Robert Fizdale, duo-pianists, in Orlando, Fla. With them are officers of the Orlando Civic Music Association: l. to r.: Jenkins Dolive, Mrs. J. C. West, C. Ernest Willard, president; Hazel F. Hamilton and Dr. Louis M. Orr.

YOUNG ARTIST MEMBERS of Composers' Concerts, appearing in the spring concerts at Carl Fischer Concert Hall at the close of the organization's fifth season. Composers Concerts, of which Ethel Glenn Hier is program chairman, has presented 20 concerts and 17 broadcasts.

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AGMA Headed by Brownlee

The American Guild of Musical Artists (AGMA) has announced the results of recent balloting for national officers and members of the board of governors. John Brownlee, baritone of the Metropolitan Opera, was elected president; Jascha Heifetz, 1st vice-president; Dr. Leopold Sachse, 2nd vice-president; Betty Stone, 3rd vice-president; Astrid Varnay, 4th vice-president; James Pease, 5th vice-president; and Elisabeth Hoeppel, recording secretary. Lawrence Tibbett, who has been president of AGMA since its inception in 1935, did not run this year and has been designated as honorary president.

Newly elected members of the board from the New York area include Arthur Backgren, Maria Avellis, Marion Gidaens, Charles Kuestner, Janet Collins, Tilda Morse, Frank Hobl, James Smith, Byron Janis, Charles Kullman, Blanche Thebom and Eugene Conley. From the Philadelphia area, Mrs. Wynema McKinley Fox and Honor McCulken were re-elected. From Chicago, Gladys LaBedz and from Los Angeles, Henry Reese are newly elected members of the board. For the first time, Pittsburgh and Boston are represented on the national board; elected from these cities were Anne Kubiak and Eunice Alberts, respectively. The balloting was nationwide, with 30% of the members participating in the election.

Berkshire Center Commissions Operas

The Berkshire Music Center has commissioned new operas from two American composers, Leonard Rosenman, of New York, and Louis Mennini, of Rochester, N. Y. Each will receive a cash award of $750 from the Koussevitzky Music Foundation grant of $1,500 toward the project. The two composers will be guests of the Berkshire Center this season and will begin work on their operas, with advice and guidance by the opera department, of which Boris Goldovsky is the head. The works should be ready for performance during the summer of 1954, when they will be performed during the Berkshire Festival by student casts and orchestra, mounted and staged by student technicians.

Merrill with Mexican Opera

Robert Merrill, Metropolitan Opera baritone, is singing two performances of Figaro in The Barber of Seville and the title role of Rigoletto with the Opera Nacional in Mexico City between July 18 and Aug. 4.

Boston Marks 25th Year of Esplanade

By Jules Wolffers

BOSTON. — There was something symbolic in the dedication on July 5 of the new Arthur Fiedler pedestrian bridge at the opening ceremonies of the 25th year of Boston Symphony Esplanade concerts on the banks of the placid Charles River near Boston's historic Beacon Hill.

Much as the handsome new structure enables Esplanade fans to attend the concerts expeditiously over the streaming Hub traffic, Esplanade programs have served as a bridge over to an appreciation of symphonic music for many a Hub listener. The story heard here time and time again is of the casual Esplanade visitor who finds that this serious music "isn't so hard to take after all." The next year he tries the Pops concerts and from there it's only a step to the regular symphony concerts during the winter season.

History of the Series

Many who were present for the initial silver anniversary event remembered Fiedler's first Esplanade concert heard from a portable wooden shell. Now the musicians are housed in the stone and marble Hatch Memorial Shell complete with rehearsal space and dressing rooms. The unique feature from the start has been the fact that these concerts are presented free of charge. Chairs may be rented for ten cents and patrons may contribute anything they please at the various collection booths where programs are dispensed. But judging by the small sums realized in this way, most of the thrifty Bostonians simply accept the concerts as a free gift, a situation taken quite good-naturedly by the orchestra, which makes up the deficits through public subscriptions.

The concerts continue to grow in popularity. A record crowd estimated at 35,000 came to hear the music and to witness the ceremonies. After appropriate remarks by Governor Christian Herter and Symphony trustee Michael T. Kelleher ,RCA Victor, in the person of its president, Frank N. Folsom, presented Mr. Fiedler with a silver baton and a sizable check towards support of the concerts. In addition, the conductor received a silver Paul Revere bowl from the Esplanade Concerts Committee.

With the first hour broadcast over an NBC network, the music included works by Wagner, Handel, Johann Strauss, Tschaikovsky, Ravel and the usual exhilarating marches and songs of the day.

With Fiedler attracting large audiences in San Francisco, the Esplanade concerts continued under guest conductors. Three nights were allotted to G. Wallace Woodworth, conductor of the Harvard Glee Club, who found his extra-curricular activity much to the audiences' liking. Rudolph Ringwall, associate conductor of the Cleveland Orchestra and former New Englander, impressed with his appearances. His flair for the type of conducting needed to make the Esplanade concerts effective won him a host of friends. Other guests have been Harry Dickson, Willis Page and Robert Whitney, who led the final pair.

Other Summer Events

The Esplanade programs came hard on the heels of an arduous and successful Pops season. Fiedler conducted the first few nights and then left for San Francisco to fulfill conducting engagements there, leaving the Esplanade in charge of guest conductors.

Other summer offerings in the area have included the Castle Hill concerts in Ipswich with Jose Limon and his dancers; the Plymouth Rock music festival at Duxbury, with Haydn's "Creation"; and the Harvard Summer School series with the Roth Quartet displaying excellent ensemble and refined utterance in all six of the Mozart "Haydn" Quartets presented in two programs at Sanders Theater.

25TH ANNIVERSARY of the Boston Esplanade Concerts is observed as Arthur Fiedler, their conductor, r., receives felicitations from Gov. Christian Herter of Massachusetts, l., and Michael J. Kelleher. Deborah and Johanna Fiedler are interested spectators.

Gradenwitz at Tanglewood

Dr. Peter Gradenwitz, the Israeli representative of this paper, and eminent musicologist, accepted an invitation to give a lecture in the "Aspects of Music" series at Tanglewood on July 13. The topic was The Orient in Contemporary Music. The lecture was illustrated by authentic recordings of Oriental folksongs and instrumental music as well as works by contemporary composers influenced by the music of the Orient.

ON THE COVER

Andrea Palestrina, internationally known voice teacher and opera coach, closing his studios in Brussels, Paris and Vienna, has returned permanently to this country after an absence of two years, to reopen his studios in New York and Hollywood on Aug. 15.

Mr. Palestrina was "voice-counselor" at the Théâtre Royal de la Monnaie in Brussels, Belgium, for two seasons, where he prepared leading singers for their repertoire. During the last two years a number of his artist-pupils have appeared at the Monnaie, the Vienna State Opera and the Paris Grand Opera as well as in the summer festival seasons at Ostend and Vichy. Among his American artists, several are engaged in MGM and International-Universal Studios in Hollywood, others are filling engagements at the Berkshire Festival and teaching at various Colleges in the States, while a few are appearing in Broadway musicals.

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Seventy-fourth Year
August, 1953

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THE MUSICAL FORUM

A Fable about Carrots and Music

By Ernest Gold

THE present state of music reminds me of a fable about a kindly King whose daughter was ailing. She had long since ceased to smile, and the only advice he could get from a consultation of the most eminent doctors of many lands was that unless she ate nourishing carrots each day, she would probably die. He issued a proclamation promising half of his kingdom and the Princess's hand to anyone who would produce a supply, as the soil of the country had been neglected for many decades and was old and outworn. Therefore, the carrot crop had become puny and not nourishing.

Many promising youths came forward with systems for producing the desired products, but their gardening techniques, when tried out, proved faulty. Some used the wrong methods and others poor fertilizers or seeds; in some cases, virtually none at all.

One ingenious artisan retired to the royal machine shop and constructed a product that looked like a perfect replica —it was of aluminum, painted with specially developed pigment, and even scented with Eau de Carrotte. On the day of public judging, all were found wanting. The most promising was the aluminum carrot, but when the royal cook's knife descended on this glittering specimen, it gave forth only a hollow "clink."

Not daunted, the young hopefuls were induced to try again. This time one of them devised another tempting replica of a carrot made of a form of porous rubber. The royal inspectors were sent to verify its wonders and returned with glowing reports of success. The King therefore ordered the marriage to be prepared. The climax was a grandiose feast, much publicized, and attended by eminent guests from many lands. All chewed obediently on the glowing but unchewable and indigestible product. All said how fine it was. No one dared admit it was a fraud. But the Princess continued to pine. . . .

ONE needs only replace the word "carrot" with "music" to describe what has been happening in many quarters of the tonal world during the last twenty-five years or more. Composing is a process in which the creator is both the soil from which the work grows, and the gardener, who must see that his plants get the best and most appropriate care. If a deep knowledge of the techniques of composition is lacking, the results will be as misshapen as the carrots raised by the amateurs in our story. Yet knowledge of procedure, however deep, is not in itself enough to produce a fine work unless there is the proper soil.

Some composers avoid the problems connected with the creation of music that is rich in vitamins for the spirit by bizarre, aimless experiments. These sometimes lead to startling results but have contributed little to the satisfaction of a profound human hunger—that for shared experience as conveyed by the creative artist.

Some composers have tried to perfect a "method" of forming their products to a point where seed and soil seem not necessary or even desirable. Many works presented to audiences at concerts today leave them unsatisfied—overfed but undernourished—as in the case of those who strove to digest the rubber carrot so marvellously counterfeited. Or as in the case of vegetables raised quickly by artificial nurture, which in the end are deficient in food value.

The harvest of music in the last twenty-five years has yielded many startling and even memorable products, but only a few that proved nourishing. When composers are again willing to cease being ingenious construction engineers and become gardeners with a real understanding of the *human basis* of their work, they will be ready to resume their place in the forward march of musical creation that is genuine.

THOUGH there are many methods of composing today, one of the most vaunted in recent years by theoreticians has been the twelve-tone row, which was devised and used by Schoenberg, though he himself toward the end of his life at times departed from it. The followers of this plan hold that the diatonic scale is an arbitrary affair and that by utilizing the twelve chromatic steps found within the limits of the octave in our present system of tuning, the development of music "is brought to its logical climax," and that the only way further to expand would be the introduction of microtones. Before composing any work, the creator sets forth twelve tones, hereafter used throughout in the same order. Much has been written on this technique *pro* and *con*.

I propose to approach the subject from an altogether different angle: namely, a scrutiny of the relation of the composer to his material. The basic building stone of music is the tone. It has existed since long before the birth of artistic expression, and man gradually developed and refined it in various ways and procedures, just as he took advantage of many other natural phenomena. A tone, like the atom, has a complex structure in the form of a long series of overtones. Together they are rather like a large family, consisting of a head (fundamental), the next of kin (octave, dominant, etc.) and so on until the most remote overtones whose family relationship is hard to establish. All have in common the fact that they help create and reinforce the character of the fundamental.

The most complex symphonic forms and intricate musical textures are but gigantic developments of the basic structure and dynamic characteristics in a single unadorned tone. One can quote excellent authorities on this; the fact has been stated by both Hindemith and Schoenberg in their harmonic treatises.

THERE is an old argument about whether heredity or environment is more responsible for the way in which a living organism develops. Environmental factors can help or hinder, modify or stifle, the growth of a living thing. Like dams or levees, they can determine just how the river shall flow, but they cannot create the stream of water itself. The dynamic hereditary factors and the shaping forces of the environment are the "trans-personal" parents of any living organism.

In music, the dynamic structure of the tone and the shaping activity of the composer are the true co-authors of the music. Many take for granted that the composer *creates* music. Rather, he discovers and develops the potentialities inherent in the tone, just as the nuclear scientists discovered the possibilities locked in the atom. The main difference is that the composer works less rationally and more intuitively, and utilizes his discoveries to express human experience.

THE twelve-tone technique consciously inhibits the possibility of the tones to assume greater or smaller relationships to the parent or tonic. It ruthlessly divides the members of the tonal family group, and says to them, "You must be strangers to one another."

One of the foremost rules of twelve-tone technique, not to repeat any tone until all the twelve have been sounded in any sequence (though they may be subjected to inversion, cancrizans and other complicated contrapuntal procedures) sets all tones against one another. None of them can exert a greater gravitational pull than any other. If only nine or ten of them were used before Number One returned, it is maintained, the equilibrium would be upset, and the prematurely repeated tone might become the tonic at once!

Thus, the twelve-tone system succeeds in establishing a precarious equilibrium that holds in complete suspension the dynamic forces inherent in the structure of the tone. Instead of a marriage between the composer's expressive intentions and the possibilities of the tonal material (which is the basic requirement for the creation of a vigorous musical work), a situation may arise in which a composer uses this technique as a means of *sterilizing* and thus *devitalizing* the tone, making it a puppet without force, with an imposed direction and nature. I hope that I am not being arbitrary and intransigeant when I express my feeling that this is a form of planned tonal anarchy. This striving of the composer to keep his material in a state of suspended animation has, alas, resulted in many works being stillborn.

That tendency is another expression of the philosophy that sees men as separate from, and in combat with, Nature. Through bitter experience we are gradually learning that Nature will not serve us unless she is courted with insight and with a respectful understanding of her ways of functioning. Let us hope that this comprehension will grow and enable us successfully to break through bonds which now threaten seriously to harness the living force that must pulse through a work of art. If we do, it may well point a fruitful way to the creative future.

Ernest Gold was born in Vienna, came to the United States in 1939, and since 1945 has lived on the Pacific Coast. He studied piano and theory at the Vienna State Academy of Music, conducting in New York with Leon Barzin, and composition with George Antheil in Los Angeles. Mr. Gold is the composer of symphonic works as well as a number of film scores; is associate conductor of the New Orchestra of Los Angeles.

I. S. C. M. Festival at Oslo Shows Society on New Footing

By Peter Gradenwitz

IN the thirty years of its interesting career, the International Society for Contemporary Music, that typical child of the nineteen-twenties, has had its ups and downs. Three years ago it was seen to be in the pangs of agony, and death appeared imminent to most delegates at last year's Salzburg Festival. Personal policies and even intrigue seemed to have taken the place of the friendly international cooperation that was in the minds of the Society's founders. Younger talents as well as new and upcoming national sections, especially groups in the Western Hemisphere and in other non-European lands, were not heard in what had originally been designed as a true international "concert of nations."

But then a miracle happened, unexpected as it was welcome. A group of young composers took over last year, cleared the financial and artistic affairs of the Central Office, situated in London ever since the early days of the I.S.C.M., and opened a new chapter in the annals of the Society—in fact, gave it new life and new spirit. When the General Assembly met at Oslo, Norway, this year, the Central Office could not only point to a year of activity, achievement, and re-establishment of international prestige but even to a substantial credit in the bank. The International Society for Contemporary Music was seen in Oslo to have again become international, a Society, contemporary, and even musical. . . .

The I.S.C.M. starts its new year with a roster of 30 national sections; the United States Section, which had withdrawn in the period of unfortunate management and discord, is back in the Society again. Several new countries are on the map, among them Canada and Mexico. The International Music Council (subsidized by UNESCO) is actively interested in the Society's affairs; private donors and publishers are lending support to the Festivals and its composers, and the Society's voice is again internationally heard.

For the coming year, the President's office has been moved to Copenhagen, Denmark, and will be in charge of Johan Bentzon, principal flutist of the State Radio Orchestra (who also organized this organization's North American trip). There is a plan to establish a Central Office in Italy next year, and Goffredo Petrassi, noted Italian composer, named as coming president, is taking a vice-presidency this year. Other members of the Council are Benjamin Frankel, British composer; Carlos Riesco, of Chile; and Dr. H. Strobel, head of the progressive South-Western Radio at Baden Baden.

Programs at Oslo

This year's Festival, the 27th of the I.S.C.M., was one of the most enjoyable to date. Pauline Hall, chairman of the Norwegian Section, had done her very best to get all organizations in Oslo interested. She enlisted State as well as Municipal support and the services of the best musicians available. The Oslo Philharmonic Orchestra, largely composed of young musicians, was conducted by Oivin Fjeldstad, Odd Grüner-Hegge, Hugo Kramm, and Lavard Friisholm, and gave a very good account of its abilities.

When the orchestra accompanied, in the very first concert, the truly magnificent violinist Tibor Varga in a sweeping interpretation of Arnold Schoenberg's Violin Concerto—believed to be an incomprehensible and difficult work — the audience got quite beside itself and gave composition, soloist, conductor and orchestra the rousing ovation they deserved. In fact, this writer can hardly remember an occasion when an audience (probably completely unfamiliar with the kind of music presented during ten days of concerts) became so enthusiastic over modern works and with remarkable instinct seemed to pick out the more outstanding compositions of a varied program.

New Prizes Established

A welcome innovation this year was the award of prizes accorded by private donors to the three compositions considered the best novelties of the Festival; the jurors were the delegates to the Assembly .The Norwegian publisher Harald Lyche donated a £250 prize, in memory of Fartein Valen, the distinguished Norwegian composer who died last year; the prize was accorded to Karl Birger Blomdahl of Sweden, for his nine-movement vocal-symphonic composition, In the Hall of Mirrors, to poems by Erik Lindegren. The £100 South African Prize, given by J. Glasser, went to Symphony No. 2, by Peter Racine Fricker, highly gifted British composer, while the £50 Winham Prize was accorded to Denmark's Vagn Holmboe for his Third String Quartet.

Some Interesting Works

Among the more interesting works of the Festival, one might single out Alberto Ginastera's Piano Sonata of 1952, played magnificently by Marjorie Mitchell; Partita for flute alone by Japan's 22-year-old Makoto Moroi, and Sonata in G for solo violin by Paul Ben-Haim of Israel, of which Ernst Glaser gave a very fine rendering indeed. Italy contributed Passacaglie—1952 by Malipiero; France, a charming Trumpet Concerto by Jolivet; the U.S., Milton Babbitt's problematical song cycle, Du (presented by Anne Brown and Robert Levin); Holland, the Flute Concerto by Sem Dresden and an Octet by Badings; Belgium, a Cantata by Absil and an experimental work by Goevaerts; Britain, works by Anthony Milner and Iain Hamilton; Norway, music by Valen, Albertsen, and Saeverud; Chile, a work by Amengual; Brazil, a Piano Sonata by Roberto Schnorrenberg; Switzerland, a Piano Concerto by Zbinden and an amusing choral Suite, Das Nasobem to words by Morgenstern by Franz Tischhauser; South Africa, a Viola Sonata by John Joubert; Finland, a Sonatina by Erik Bergman; Germany, works by Jarnach and Henze; Sweden, the Sixth Symphony by Hilding Rosenberg; and Denmark, a work in variation form by Nils Viggo Bentzon. Zoltan Kodaly's recent 70th birthday was marked by a performance of his Concerto for Orchestra.

Propagating Modern Music

An interesting weekend session was the Round Table Conference called by the International Music Council. The subject discussed was the ways and means of an effective propagation of contemporary music. Artists were reminded to follow the magnificent example given by the late Dr. Serge Koussevitzky in his fostering and unswerving performance of contemporary music, and steps will be taken to ensure a steady flow of information and propaganda which will help a world-wide exchange of new works.

Max Hinrichsen, of the London branch of the Peters Edition, announced that he will grant an award of £100 to the artist or chamber ensemble of the greatest service to contemporary music in the coming year. The award will be voted and given on the occasion of next year's Festival, which will take place in Jerusalem, Israel, in late May, 1954.

Next year's Jury will consist of Sir William Walton, Luigi Dallapiccola, Paul Sacher, Karl Birger Blomdahl, and an Israeli delegate to be named.

IN FROM EUROPE . . . Nicola Rossi-Lemeni, Italian basso of the San Francisco and Metropolitan Operas, and his wife arrive on the SS. Andrea Doria en route to Mexico City, where the singer was heard as Boris Godounoff.

Nielsen Fete in Copenhagen

The Carl Nielsen Music Festival, to be held in Copenhagen, Aug. 30 through Sept. 4 of this year, will open with a gala afternoon reception and concert at the University of Copenhagen. Participating in the all-Nielsen program will be the Danish National Orchestra of the State Radio, the Royal Opera, the Royal Chapel Orchestra, the Danish Students' Choir, and among soloists Aksel Schiotz, Else Brems, Hermann D. Koppel, Emil Telmanyi and others.

Among Nielsen's works to be presented are his Symphonies Nos. 1, 3, 5 and 6, his opera Saul and David, the Helios Overture, Overture to the opera Masquerade, his Violin Concerto, songs and other works. At the opening concert, Prof. Knut Jeppesen, of the University of Aarhus, will speak on his music.

The Royal Opera will produce Saul and David on the evening of Sept. 1. The following afternoon at the State Museum of Art songs will be performed by Mr. Schiotz and Mme. Brems, and the Lucifer Suite performed by Mr. Koppel, pianist. Two of Nielsen's chamber quintets will also be played. That evening at the State Radio Concert Hall, Thomas Jensen and Erik Tuxen will conduct the State Radio Symphony. On Sept. 3 the Royal Orchestra, led by John Frandsen and Johan Hye Knudsen will be heard, with Telmanyi as soloist.

The final day, Sept. 4, will see an afternoon concert at the Royal Conservatory of Music, with vocal and chamber works performed by leading artists. The concluding event at the Tivoli Concert Hall in the evening will present a program by soloists of the Royal Opera.

London Events Range from Gloriana to Glyndebourne

By Arthur Notcutt

LONDON.—No pains were spared in the mounting of the world premiere of Benjamin Britten's opera Gloriana, commissioned for the Coronation and given a gala first performance in the presence of the Queen and notable guests at Covent Garden. It was staged on a sumptuous scale and presented several scenes of great splendor, befitting a work which is in part a pageant, as it contains a masque and a ballet. The scenery and costumes by John Piper were in perfect harmony with the period portrayed —that of the first Elizabeth.

There are three acts, divided into eight scenes. The libretto by John Plomer may be dealt with briefly. It contains some incidents in the reign of Elizabeth I, especially in regard to her favorite, the Earl of Essex and his final overthrow, disgrace and execution. The score is "Brittenish"—if I may coin such a word—in design and conception. There are some charming passages, for example Green Leaves Are We, a melody associated with the Queen in the opera; the two lute songs sung by Essex, and the airs of the Ballad Singer in the third act. There is also some highly effective and picturesque writing for the masque, the chorus and the ballet.

The final scene, which introduces for a brief period some new characters, is partly spoken and robs the opera of a moving climax. In spite of some brilliant orchestral effects and original touches—were such violent dissonances really necessary? — there are undoubted *longueurs*. Speaking broadly, Britten, in this work written no doubt with some haste and for an occasion, has failed to maintain the high standard he set in his early operas, particularly Peter Grimes.

The two leading roles were taken by singers associated with the composer over a period of years. Joan Cross gave a vivid portrayal of the Queen. Peter Pears was not by any means as successful as Essex. Among those in smaller but nevertheless important parts were Jennifer Vyvyan (Lady Rich), Adèle Leigh (Lady-in-waiting), Dalberg (Raleigh), Matters (Cecil), Te Wiata (Ballad Singer).

The production was by Basil Coleman and the choreography by John Cranko. The opera was admirably conducted by John Pritchard, but musically it must be accounted a marked disappointment.

Kleiber Leads Wozzeck and Elektra

Apart from the premiere of Gloriana, the Covent Garden opera season held some memorable performances under Erich Kleiber, who in a short visit conducted Rosenkavalier, Elektra, and Wozzeck. In the last work the part of Marie was played by a newcomer, Marea Wolkovsky, more satisfactory and convincing than her predecessor last year. Wozzeck was again the reliable Jess Walters, a fine embodiment vocally and dramatically of a difficult role.

Elektra was given in German with an augmented orchestra, with superlative playing. In emotional intensity and nobility this performance has seldom been surpassed here. Elektra was Erna Schlueter, vividly dramatic; the Chrysothemis was Annalies Kupper of Munich, whose impersonation, though vocally not powerful, had femininity. Edith Coates as Klytemnaestra and Hans Braun as Orestes were both efficient.

The Italian part of the season opened with Aida, with mostly new artists. Maria Callas' Aida revealed exquisite singing, particularly in the Nile Scene. Giulietta Simionato, new to London, was an Amneris of emotional grandeur and dramatic insight—a first rank mezzo. Kurt Baum, well known at the "Met," made his London bow as Rhadames, being particularly successful in the lyric scenes. The Italian bass Neri—of huge stature—sang Ramfis' music with warmth and dignity, and Jess Walters was an excellent Amonasro. The orchestra under Barbirolli played the score finely.

Coronation Concerts

Coronation Concerts began with one under Beecham at the Royal Festival Hall, including Handel's anthem Zadok the Priest, works of Bax, Mozart (C major Symphony, K. 338), Delius (Appalachia) and the Sullivan Di Ballo Overture, all performed superfinely. . . . Later the L. P. O. under Boult gave Rubbra's Te Deum, Beethoven's Third Piano Concerto, with Dame Myra Hess, restored to health, the applauded soloist, and Walton's stirring Belshazzar's Feast, effectively sung by Dennis Noble and the London Philharmonic Choir. . . . The L. S. O. under Barbirolli presented the first concert performance of Walton's march Orb and Sceptre, brilliantly scored and a fine panoply of sound; followed by Bax's brief Morning Song (Maytime in Sussex) for piano and orchestra, that had been composed for the Queen's 21st birthday—a work simple, gracious and charming, the solo part played with poetic feeling by Harriet Cohen.

Nell Rankin, American mezzo, in her London debut at the Wigmore Hall, scored a striking success, particularly in Fides' aria from Le Prophète. The program also listed lieder, Negro Spirituals and other works; obviously her voice is best suited to opera, and it is hoped she may be heard in London in this type of music, for which she appears to have exceptional gifts.

The Mermaid Theatre this season was moved from St. John's Wood to the Royal Exchange in the center of the City. Flagstad again took the role of Dido in Purcell's opera and sang the moving lament with the utmost beauty and emotional grandeur. Sad that this great singer's recital at the Festival Hall will be her last in London, as her voice and art are unimpaired. . . . Three Finnish works were introduced here by the conductor Tauno Hannikainen with the L. S. O.—Ultima Thule by P. Lkkanen, Symphonic Fantasy by Merikanto, and an Autumn Scene from the ballet Pessi and Illusia by Sonninen, the last the most attractive item. . . .

MARY BOTHWELL, Canadian soprano, center, says "au revoir" to some of the toy elephants she collects as she takes off for Europe by air. She will pass a vacation there and give concerts, ending at the London Festival on Oct. 4, with Sir Adrian Boult conducting. The specimen Miss Bothwell (accompanied by two stewardesses) is holding is the Walt Disney Flying Elephant KLM.

Immortal Hour Revived

The Sadler's Wells Opera Company revived Rutland Boughton's music drama The Immortal Hour, which had a long run in London about 30 years ago and proved well worth resuscitating. The opera is not easy to cast. The part of Etain, half divine of race, calls for a singer who by her vocal inflection suggests this "fey" character. Patricia Howard failed to do this, but the three leading male parts were splendidly sung by Messrs. Clarkson (Dulua), Hargreaves (Ecchaidh) and Lanigan (Midir). The orchestra under James Robertson was admirable, but Chapnell's production was frequently too fussy, and the use of the ballet as water-sprites seemed over-emphasized.

The Sadler's Wells company gave a Vaughan Williams evening, a double bill comprising Riders to the Sea, a tense and moving one-act opera, followed by the delightful Hugh the Drover, a real British opera and the best modern one of its kind. Both performances were of a high standard.

Los Angeles Chorale Scores

The Roger Wagner Chorale of Los Angeles paid the City of London a compliment by their appearance at the Festival Hall. Their program was not only varied but refreshingly free of the hackneyed. They phrase well and their tone is excellently balanced. Particular appeal was made by Five Fragments from Shelley in a setting by Antheil, Brahms' Liesbeslieder Waltzes, and items by Vittoria and Monteverdi. The second act of Orfeo was sung, as well as extracts from Berlioz's Romeo et Juliette. A small orchestra was used in some items, and the soloist was the distinguished American mezzo, Nan Merriman, an artist with a fluent style and warm, rich tone, who also delighted in a Wigmore Hall recital.

Garland for the Queen Premiered

A Garland for the Queen was performed for the first time on Coronation Eve — an arrangement by ten British composers of as many new poems by poets of this country. These short, unaccompanied choral pieces were admirably sung by the Cambridge University Madrigal Society and the Golden Age Singers, conducted by Boris Ord. The works were commissioned by the Arts Council of Great Britain for the Coronation celebrations. The Philharmonia Orchestra also took part in the program during which Vaughan Williams led his Tallis Fantasia. . . . Among various international artists appearing here (so well known that their work does not call for detailed analysis) are Claudio Arrau (in a Beethoven program with the L. S. O.), Lily Pons, André Kostelanetz, Jussi Bjoerling, Heifetz, and the folksinger Burl Ives.

Among the tributes to the Coronation was the ballet Homage to the Queen, produced by the Sadler's Wells Com-

pany at Covent Garden. It has choreography by Ashton, music by Malcolm Arnold, and scenery and costumes by Oliver Messel. The successful work is devised around the four elements and includes several short dances for which the full strength of the company is employed.

Glyndebourne Stages Alceste and Ariadne

Glyndebourne is marking its fourteenth year since the festival was founded. Main features are the addition to the repertoire of Gluck's Alceste and Strauss' Ariadne auf Naxos. Both works, though widely contrasted in style, are well suited to the intimate atmosphere of this delightful opera house on the Sussex downs.

Alceste was sung in French, the first time this language has been used at Glyndebourne, and had as designer Sir Hugh Casson, and as producer Carl Ebert, in a combination of classical beauty. The two leading roles were admirably sung and acted by the Hungarian Magda Laszlo as Alceste and the British tenor Richard Lewis as Admetus. The conductor was Vittorio Gui, who excells in the classic school.

Ariadne auf Naxos was presented in

MATTIWILDA DOBBS

German in the so-called "second version," in which Strauss and Hofmannsthal substituted a Prelude for the original Moliere play, Le Bourgeois Gentilhomme. Opinions differ as to the relative merits of the two editions, but in my view the present one is by far the more satisfactory. It contains some of Strauss' most characteristic music. As is well known, the Prelude introduces a new character—that of the Composer, whose part was sung with superb artistry and beauty of tone by Sena Jurinac.

In the opera proper the two chief roles were interpreted by the American sopranos, Dorothy Dow and Mattiwilda Dobbs. Miss Dow sang the title role with dramatic expressiveness and ardor. (She had been heard as Lady Macbeth in last year's festival). Miss Dobbs, the Zerbinetta, had given a London recital early this year, but this was her first stage appearance in this country. Her voice has a silvery and silken tone and a fluency that is quite remarkable; her coloratura is phenomenal.

Richard Lewis, a versatile artist, was a first-rate Bacchus, far superior to any German tenor I have heard in this difficult part. The production by Ebert is smooth and attractive, and shows touches of real genius, especially in the handling of the various characters in the Prelude. The small orchestra (the R. P. O.) was conducted by John Pritchard, who obtained some warm, sensitive playing. The designs for the scenery and costumes by Oliver Messel are in exquisite taste.

The remainder of the repertoire consisted of La Cenerentola, Escape from the Seraglio, and Cosi Fan Tutte, all heard in previous seasons. Glyndebourne, in sum, is unique—an experience that no real lover of opera should miss.

New Modern Scores At Vienna Festival

By Erwin Mittag

VIENNA.—The Vienna Fifth International Festival offered a program so abundant in concert and opera nights that only a few can be mentioned in the following report. The open-air production of Mozart's Figaro's Marriage in front of Schloss Schönbrunn, under the direction of Dr. Karl Böhm, was quite charming. (In this same castle, young Mozart played before Empress Maria Theresia.) The State Opera gave a series of Richard Strauss operas: Salome, Elektra, Ariadne, Rosenkavalier, Capriccio, Arabella, and a revival of Franz Schmidt's Notre-Dame with the excellent soprano Christl Goltz.

The opening concert of the Festival took place in the great hall of the Konzerthaus, in the presence of the Minister of Education and the Mayor of Vienna. The local premieres of Honegger's Monopartita and Stravinsky's Third Symphony (composed in 1945) were on the program. Paul Sacher, expert on modern music, conducted the Vienna Symphony with great perfection. On the same evening, Arthur Grumiaux played Alban Berg's Violin Concerto in a very convincing manner.

The chamber music concert, led by Heinrich Hollreiser, presented Boris Blacher's 2nd Piano Concerto, interpreted by Gertie Herzog, the composer's wife, a Divertimento by Bartok, and Gottfried von Einem's Serenata.

Hauer Work Bows

J. M. Hauer's cantata Der Menschen Weg (The Way of Men) was produced in honor of the composer's 70th anniversary under the baton of Hans Rosbaud. The audience was deeply impressed by this work. Ilona Steingruber sang the soprano part beautifully. Hauer, who long ago invented a twelve-tone system differing from Schönberg's, lives in Vienna in complete seclusion. His theories are more widely known than his compositions. The cantata was composed about thirty years ago and was recently revised by the composer.

Wolfgang Fortner's Isaac's Immolation and Karl Amadeus Hartmann's Sixth Symphony did not score such a success. During the performance of the latter composition the audience grew restless, but the applause of a part of the public overruled the signs of dissatisfaction.

Yehudi Menuhin, who has enthusiastic followers in Vienna as everywhere else, gave a solo concert and another one with Karl Seeman and Wolfgang Schneiderhahn. Both nights were outstanding features of the festival.

Frau Ohne Schatten Scores

The production of Richard Strauss' Frau ohne Schatten in the concert hall formed the zenith of the festival weeks. Christl Goltz, Eleanor Steber, Elizabeth Höngen and Karl Kamman appeared in the main roles. It is a pity that the Philharmonic, conducted by Karl Böhm, only produced fragments of this opera on two nights in a hall packed to the last seat. Goltz, Steber, Höngen and Kamman were also the brilliant soloists of a Lieder and Sonata concert devoted entirely to Brahms.

A scenic performance of Rolf Liebermann's Leonore 40/45 took place under Hans Rosbaud's inspired direction in the Konzerthaus. The Austrian premiere of this opera had scored a great success

IN VIENNA . . . Jacques de Menasce, composer and pianist, r., with Edmond Appia, conductor of Radio Geneve, center, and Seymour Solomon, music director of Vanguard Records, in the Austrian capital. Mr. de Menasce was soloist there with the Vienna State Opera Orchestra, with Appia conducting. At that time recordings were made of de Menasce's Second Piano Concerto, his Divertimento for Strings, and Little Suite for Piano, with the composer at the keyboard.

at the Linz Opera House two months ago. The composer was present at the Vienna performance and was enthusiastically applauded. This very modern work, treating present day problems, is composed with great art and can be understood by the public in general.

While these lines were written, the Festival was still going on. It was to close with a performance of Carl Orff's Trionfi, which was reviewed in this publication after its premiere at La Scala last winter.

One night was devoted to Austrian chamber music with compositions by Salmhofer, Alfred Uhl and S. C. Eckhart-Gramaté figuring on the program. The public is looking forward with great interest to the production of the Concert dans l'Esprit Latin by the Austrian composer, A. Spitzmüller, who lives in Paris.

Other Music Highlights

Besides the Music Festival several other events must be recorded which belong to the normal course of the season. Jörg Demus gave a piano recital and Vienna's two young pianists, Felicitas Karrer and Ingrid Haebler, appeared with great success on the concert podium. . . . After a prolonged absence Eugene Ormandy was again heard at the head of the Philharmonic, conducting a Beethoven concert with his usual mastery. . . . Charles Adler has recorded numerous symphonies by Gustav Mahler for the RAVAG (Austrian Broadcasting). He also conducted a concert including five works of Austrian composers which, at a competition of the Vienna Symphony Orchestra, had been selected as being the best among 62 works. . . . Hans Knappertsbusch having cancelled his participation in the Bayreuth Festivals, Clemens Krauss has been engaged instead of him. The latter has also made records for discs with the Vienna Philharmonic. . . . Jacques de Menasce has had his Piano Concerto (accompanied by an orchestra under Appia) recorded in Vienna.

Eastman School Fete Held for 23rd Year

ROCHESTER, N. Y.—The words "musical landmark" were much in print as well as on the tongues of listeners during the 23rd annual Eastman School Festival of American Music in Rochester, N. Y. Nothing better than this overworked phrase seemed suitable for the many interesting high points of a festival which ran through a week in May and presented seven diversified programs.

There was, for Dr. Howard Hanson, director of the school, no higher point than the striking reception given him and the Eastman-Rochester Symphony, which he conducted in the playing of his Symphony No. 4. Although this work is not new, it was never played more thrillingly, in Dr. Hanson's own words, than on this occasion. The audience which packed Kilbourn Hall, rose with a tremendous burst of applause at the finish. An elegy-symphony, the score is dedicated to the composer's father.

The same program included the first Rochester performance of the Overtura Breve by Louis Mennini, of the Eastman School faculty, who has just been selected as one of two young composers to write an American opera under a grant of the Boston Symphony Orchestra to the Berkshire Music Institution. Another first Rochester performance was Henry Cowell's Symphony No. 4, which was received with warm approval.

Another high light was the Eastman School Opera Workshop's first presentation of modern opera. The work selected was Kurt Weill's Street Scene, based on the play by Elmer Rice and with lyrics by Langston Hughes .The opera was produced under the direction of Leonard Treash, head of the Opera Workshop. The conductor was Ward Woodbury (assistant musical director, Warren Scharf), and the scenic design was by Clarence Hall. Leading parts were sung by Eileen Ewers, as the mother; William Dooley as her husband; Ruth Landes as the daughter; Richard Gilley as Sam Kaplan. The production used men from the University of Rochester, as well as from lower Eastman classes, in addition to the Workshop personnel. The opera, which was received vociferously, was chosen primarily to show the widening scope of the Opera Department.

TWO GROUPS at the Eastman School Festival: above, l. to r., Frederick Fennell conductor of Symphonic Wind Ensemble; Dr. Howard Hanson, Eastman School head and Festival director; composers Wallingford Riegger and Louis Mennini; below, l. to r., Dr. Wayne Barlow, Alan Hovhaness and Roy Harris, with Dr. Hanson, seated.

Two programs, one afternoon, one evening, were given over to small ensemble playing. Special attention centered in the first appearance of the Eastman School Symphonic Wind Ensemble, organized and conducted by Frederick Fennell. To introduce the new group he devised a program including a Ballad and the West Point Symphony, by Morton Gould, which turned out to be interesting, musical and unhackneyed; also works by William Schuman, Walter Piston, Vincent Persichetti, Russell Bennett and Samuel Barber.

The Eastman Student Quartet presented Raymond Gniewek, first violin; Cline Otey, second violin; William Preucil, viola, and Ira Lehn, cello. This too played an all-American program by Karl Ahrendt, Robert Palmer and Maurice Weed, the net result producing too much modern dissonance for the taste of some local critics, though the musicianship of the young artists was admired.

Two nights later the Eastman String quartet (André de Ribaupierre, first violin; Paul White, second violin; Francis Tursi, viola, and Gabor Rejto, cello) played another program of works by Walter Hartley, Lyndol Mitchell, Beryl Rubinstein and Herbert Inch. There was in this case much music that was easily assimilable.

Dr. Hanson, who made himself an outstanding champion of the American composer when he first came to Eastman, has followed the aim consistently year by year. Thus the main symphonic concert of the week, by the Eastman-Rochester Symphony Orchestra, was not only all-American but it was interesting as a review of recent years' output, with such composers represented as Roy Harris with his Symphony No. 3; Alan Hovhaness, with a first Rochester performance of his Concerto for Orchestra; William Bergsma, Wayne Barlow and Aaron Copland. Dr. Hanson's Pastorale, with Robert Sprenkle as oboist, was included. Other soloists were Sidney Mera, trumpet, and Richard Swingley, English horn.

Pursell Prize Score Heard

It was appropriate that the festival should have ended with a program by the Eastman School Broadcasting Orchestra, conducted by Dr. Hanson. This is the group selected from the Senior Symphony, which was chosen above other schools of the country for a series of radio programs by the National Broadcasting Company. At this concert the first public hearing was given of Three Biblical Scenes, by William Pursell of Tulare, Calif., winner of the Edward B. Benjamin prize of $500, for the best "restful, calming and uplifting" composition by a young American. Mr. Benjamin, a Southern music patron and philanthropist, chose the Eastman School, although he has never been to Rochester, as the place to try out his experiment in stimulating interest in musical composition of the inspirational type. The prize was awarded specifically for Christ Looking over Jerusalem, a finely melodious work, the first of the Biblical Scenes. Other composers represented were John Powell, Walter Hartley, Menotti, Harl McDonald and Ron Nelson.

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Sigma Alpha Iota, in 50th Year, Receives Citation from the NAACC

AT INSTALLATION of Sigma Alpha Iota's 100th college chapter at Georgia State College for Women, Milledgeville, Ga. L. to r., Max Noah, head of the music department; Julia Willingham, president of the new chapter; Mrs. Donald C. May, Jr., of Arlington, Va., Iota Province President, and Mrs. Edna Rait Hutton of Des Moines, Iowa, National Editor.

The National Association of American Composers and Conductors has awarded one of its citations to Sigma Alpha Iota, national professional music fraternity, for "outstanding work in the promotion of American music." Mrs. Kathleen Davison, the fraternity's national president, accepted the award at the Association's annual dinner at the Waldorf-Astoria in New York, presented by Richard Bales, director of the National Gallery of Art in Washington, D. C., chairman of the Awards Committee for NAACC.

The citation named five major fields of activity in which the fraternity has made substantial contributions—extensive performance of American compositions by the 165 college and alumnae chapters throughout the country; its American Music Awards program, through competitions encouraging young Americans to write works of musical merit; the Sigma Alpha Iota Modern Music Series, which releases published works by American composers; journalistic efforts, particularly the annual American Music Issues of the fraternity's magazine, Pan Pipes; and its Composers Bureau, a clearing house to collect and distribute information concerning contemporary American composers and their works. All five of these phases of activity have been inaugurated during Mrs. Davison's term of office as national president.

100th College Chapter Added

As Sigma Alpha Iota is in the process of celebrating its 50th Anniversary Year, recent installations have brought its roll of college chapters past the 100-mark. Chartered shortly prior to the closing of the spring school term, the 100th chapter is located at Georgia State College for Women, Milledgeville, Ga. The fraternity's National Editor, Mrs. Edna Rait Hutton of Des Moines, Iowa, and Iota Province President, Mrs. Donald C. May, Jr., of Arlington, Va., presided at the installation.

Other recent additions are chapters at the University of Houston, Texas, installed just prior to the Milledgeville unit by Sigma Alpha Iota's Executive Secretary, Mrs. Clarence M. Sale of Fort Worth, Texas, and Zeta Province President, Mrs. Lou Betefuhr of Dallas, and the 101st chapter more recently established at the University of Tampa, in Florida, with Mrs. Hutton and Mrs. May again in charge. A new alumnae chapter, the 64th, was lately installed in Milwaukee.

Music Events Planned

During Sigma Alpha Iota's Golden Anniversary Convention, to be held at the Drake Hotel, Chicago, Aug. 15 to 19, a number of musical programs are planned.

Carroll Glenn, violinist, will give a benefit for its Foundation Fund in the Gold Coast Room Aug. 15, 8:30. This will climax the 50th anniversary fund raising campaign for the Fund.

The Terre Haute String Quintet and Edwina Eustis, contralto, appear at the Alumnae and Patroness Luncheon, Saturday, Aug. 15. Bill and Pat Hanley, piano duo, play at the formal opening session, Aug. 15.

Mary Howe's choral, solo vocal and chamber works will be heard at the Composers' Dinner, Aug. 17, honoring Sigma Alpha Iota composers. The Catholic University String Quartet of Washington, D. C., will fly to Chicago for this event, as will Emerson Meyers, pianist, and Wallace Mann, flutist, both of the National Symphony Orchestra.

ANNAJEAN BROWN, contralto, after a recent Vienna recital featuring American compositions, chats at a reception with Emanuel List, l., bass, and Dr. Wilder Spaulding of the U. S. State Department Cultural Affairs Division in Vienna. In addition to works by Glad Robinson Youse, Samuel Barber and Deems Taylor, Miss Brown presented the first European performance of Elinor Remick Warren's song cycle, Singin' Earth. Returning to the U. S. this summer after several years' study and concert-giving abroad, she will be heard during Sigma Alpha Iota's Golden Anniversary Convention in Chicago, Aug. 14-18.

On Sunday evening, Aug. 16, Lucille Kailer, coloratura soprano, will appear. Paula Zwane, Chicago dramatic soprano, will present her "miniatures" at the fun time luncheon, Aug. 17, in Madame Allagrande's Adventures in the Arts.

Dorothea and Vincent Persichetti, duo-pianists, will be special guests at noon on Tuesday, August 18. The Immaculate Heart Trio (Sisters Mary Denis, violin; Mary Anthony, cellist, and Mary Mark, pianist) will be heard on Aug. 18. The Special Guests Luncheon, Aug. 19, will present Betty Brown, soprano.

An unusual amount of choral music will be performed during the convention. Chapters bringing choral units for performances are: Iota (Cincinnati Conservatory of Music); Pi (Drake University, Des Moines, Ia.); Sigma Alpha (Illinois Wesleyan University, Bloomington); Sigma Omega (Susquehanna University, Selinsgrove, Pa.); Iota Theta (North Texas State College, Denton); and Iota Mu (Drury College, Springfield, Mo.).

The world premiere of the winning choral work in Sigma Alpha Iota's Music Awards will be given on Aug. 19.

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Fall quarter registration begins September 24. Application blanks and descriptive bulletins available from

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NEWS OF THE ORCHESTRAS

Miami Pops Series Extended

MIAMI, FLA.—The Sunday evening Pop Concerts in Miami Beach Auditorium by the University of Miami Summer Symphony, John Bitter, conductor, have been extended from eight to ten weeks. Modeste Alloo was the guest conductor on July 26, with Margaret Stern, pianist, as soloist. Previous events were led by Mr. Bitter, and the assisting artists included Barbara Gibson, soprano; Jorge Bolet, pianist; Ruth Posselt, violinist; Giulio Gari, tenor; Sanroma, pianist, in a Gershwin program; Roberts and Walker of the D'Oyle Carte Opera in a Gilbert & Sullivan concert. Izler Solomon is appearing as guest conductor for several concerts in August, with Joyce Flissler, violinist, and Ora Rottenberg, young Israeli pianist, as soloists. On Aug. 23 Jean Bedetti, cellist, and Shirlee Emmons, soprano, conclude the series under the baton of Mr. Bitter.

The attendance for the ten events was expected to total approximately 25,000, as compared with 20,000 last summer, and 14,000 in 1951, when the series extended over eight weeks. In addition to attractive programs, factors conducing to greater audiences, according to Marie Volpe, manager of the orchestra and the series, were earlier opening hour, shorter concerts, and a pleasing informal atmosphere.

Detroit Symphony Summer Series

DETROIT.—A summer series of 27 free concerts is being given by the Detroit Symphony Orchestra under the direction of Valter Poole in the Michigan State Fair Grounds shell. The series began on June 16, with Eva Likova, soprano, as soloist, and it will end on Aug. 15. Other soloists include Paul Doktor, violinist; Edwin Biltcliffe, pianist, and various members of the orchestra. The concerts are sponsored by the National Bank of Detroit, the Detroit Edison Company, and the Music Performance Trust Fund administered by the local Union of the AFM.

National Symphony Names Soloists

WASHINGTON.—The National Symphony Orchestra for the 1953-4 season has engaged 13 guest artists. They are Astrid Varnay, Boris Christoff, Isaac Stern, Jascha Heifetz, Rudolf Serkin, William Kapell, Ellen Ballon, Maryan Filar, Artur Rubinstein, Gina Bachauer, Oscar Levant, and Vronsky and Babin. Leopold Stokowski will guest-conduct one concert, and Concertmaster Werner Lywen will appear once as soloist. The orchestra is also planning presentations of Handel's Messiah and Beethoven's Ninth Symphony. J. G. D.

Worcester's Outdoor Pops

WORCESTER, MASS.—The Little Symphony recently launched a series of four Sunday evening Industrial Pop Concerts at the shell in Institute Park, under the direction of Harry Levenson. They were sponsored by four local industrial firms for their employees and the general public—the Heald Machine Co., Morgan Construction Co., Norton Co. and Wyman-Gordon Co. The Little Symphony includes 40 players, both men and women, and the first program included numbers by Meyerbeer, Offenbach, Brahms, Dvorak, Herbert, Rodgers, Leroy Anderson, Grainger, Evans, and Isaac.

Three more members of the Worcester Youth Orchestra have been awarded scholarships toward their musical studies in the coming year—a total of $250 being divided between Jane Mathews, pianist; Chloe Nester, horn player, and Stephen Sarando, oboist. The orchestra, under Mr. Levenson, faces the next season with a surplus. More than $2,000 has been donated from the orchestra's funds to the training of its better equipped younger players. All the proceeds come from the support of the public for the concerts, which the Youth Orchestra gives periodically.

BUST OF ARNOLD VOLPE presented to the University of Miami, Coral Gables, Fla., by Mr. and Mrs. Albert Pick, of Miami Beach. Presentation was made on the 84th anniversary of Volpe's birth, July 9. At center is Mrs. Marie Volpe, the conductor's widow; right, Mrs. Pick. The sculpture is by Audrey Corwin. John Bitter, conductor of the Miami University Symphony, which Mr. Volpe founded, was one of the speakers.

New Philharmonic Officers

Floyd G. Blair, president of the Philharmonic-Symphony Society of New York, has announced on behalf of the board of directors of the society, the election of David M. Keiser as vice-president and Arthur A. Houghton, Jr., as assistant treasurer. Mr. Keiser, chairman of the board of Cuban-American Sugar Company and Guantanamo Sugar Company, began his affiliation with Philharmonic affairs more than six years ago. He will continue to serve as treasurer of the society and as chairman of the Philharmonic-Symphony Friends' Fund Drive. Mr. Houghton, president of Steuben Glass, Inc., director of Corning Glass Works and a trustee of the Metropolitan Museum of Art, has been a director of the society for over a year.

Costa Rica Orchestral Concerts

SAN JOSE.—The Orquesta Sinfonica Nacional of Costa Rica, conducted by Joseph Wagner, opened its season in April, with Mr. Wagner beginning his fourth year as musical director. Eight concerts at the Teatro Palace, repeat programs at the University, and events for children were scheduled.

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Music World Loses Notables

TITTA RUFFO, 76, operatic baritone, died in Florence on July 6 of a heart ailment. He was born in Pisa, the son of a blacksmith, and in his youth he was trained in this trade. His real name was Ruffo Capero Titta, but he reversed it for stage purposes. He had some of his vocal instruction from his brother, Ettore Titta. After two years of study at the Conservatory of Santa Cecilia in Rome, he was advised to give up singing; then Cassini of Milan taught him without fee. His opera debut was as the Herald in Lohengrin in the Teatro Costanzi, Rome, in 1898. Ruffo won his first successes in Rio de Janeiro and elsewhere in South America, then was triumphally received in various Italian cities, in Vienna, Paris and London. He sang with the Chicago-Philadelphia Opera Company in 1912, making his bow on Nov. 4 in Philadelphia as Rigoletto, and appeared with this troupe at the Metropolitan in New York on Nov. 19 as Hamlet in Thomas' opera. He remained with this company a second season, singing in Pagliacci, Trovatore, The Barber, Masked Ball, and other works, but was not engaged for the Metropolitan at that time because his fees were deemed excessive. After singing in Buenos Aires, he returned to Italy and served as an aviation mechanic throughout World War I. After the armistice Ruffo in the fall of 1919 returned to the U. S. to appear with the Chicago Opera Company, his roles including Hamlet, Tonio, Rigoletto (the last opposite Galli-Curci) in which he had tremendous acclaim. He joined the Metropolitan on Jan. 19, 1922, bowing as Figaro in Barber of Seville. Famed for his stentorian and richly resonant voice, Ruffo portrayed a wide variety of roles in the Gatti-Casazza regime, including Don Carlo in Ernani, Amonasro, Gerard, Barnaba, and Neri in Giordano's La Cena della Beffe. He was a member of the "Met" until the end of the 1928-9 season. Then he announced his retirement from opera in order to fulfill contracts in musical films. His last New York appearance was as Escamillo in excerpts from Carmen in the gala bill which opened the Radio City Music Hall in 1932.

SIDNEY HOMER, 88, composer, and husband of the late Mme. Louise Homer, contralto, died at his home in Winter Park, Fla., on July 10. Mr. Homer was a native of Boston, and studied in that city with George W. Chadwick, then in Germany with Rheinberger, O. Hieter and Abel. From 1888 to 1896 he was a teacher of theory in Boston. In 1895 he married Louise Dilworth Beatty, who studied voice with W. L. Whitney and theory with Mr. Homer; they went to Paris, where she worked with Fidele Koenig, later making her debut at Vichy as Leonora in La Favorita, and thus beginning a career that led to many triumphs at the Metropolitan Opera. He composed more than 150 concert songs, several of which attained great popularity and were sung by eminent artists. After 1940 the Homers retired to Winter Park, where both took an interest in music at Rollins College. Their golden wedding anniversary was celebrated in 1945 with more than 350 guests present. In 1939 Mr. Homer published an autobiography, My Wife and I. The honorary degree of Mus. D. was conferred on him by Rollins College in 1938 and the Curtis Institute in 1943. Surviving are his son, Sidney Homer, Jr., of New York, and four daughters, including Mrs. Ernest Stires, Lake George, N. Y., a soprano, who appeared in joint concerts with her mother; a sister, and 20 grandchildren.

DAVID W. KIMBALL, 51, president of the W. W. Kimball Company, Chicago, passed away at Evanston, Ill., Hospital on June 8 after a coronary thrombosis suffered at his home in Winnetka, Ill. Born in Chicago he was the second son of the late Curtis N. Kimball, who succeeded the late W. W. Kimball, founder of the business, as president and served as such for many years. He entered the employ of the Kimball Co. in 1923, later becoming advertising manager, then treasurer, vice-president, and in 1948 chairman of the board. In 1953 this post was abolished and Mr. Kimball was elected president. He was a member of the executive committee of the National Piano Manufacturers Association. Besides his widow, he is survived by a daughter, a son, two sisters, his brother, W. W. Kimball, vice-president and manager of the company, and by a grandchild.

ANNA GRAHAM HARRIS died on May 23 in Covina, Calif. She studied in Philadelphia with Herbert W. Greene and Nicholas Douty, later in New York with Herbert Witherspoon and Adelaide Gescheidt. Her musical career covered three fields—as teacher, soloist and choir director. For some 18 years she successfully conducted the Woman's Chorus of Hackensack, N. J., and was contralto soloist and director of the choir of the First Presbyterian Church there, being active also as a voice teacher in New York and a member of the National Association of Teachers of Singing. Since 1949 Miss Harris had lived in California, where she directed the choir of Covina's Holy Trinity Episcopal Church.

HARRY CULBERTSON, 65, concert manager, died at his home in Chicago of a heart ailment on July 4. Mr. Culbertson was well known throughout the country as a manager of musical artists for some 40 years. Formerly he and his brother Arthur maintained offices in both Chicago and New York, but later the Eastern branch was discontinued. Among the artists who had been on his list at various times were Muzio, Muratore, Lazzari, Rudolph Ganz, Cornelia Otis Skinner, the Don Cossack Chorus and others. Mr. Culbertson was a member of a prominent Dubuque, Ia., family and he was buried in that city. Surviving are his widow and a daughter Cecile.

WALTER NIEMANN, 76, composer and writer, died in Leipsic on June 17. He was born in Hamburg, the son of Rudolph Niemann, pianist and composer, and studied with his father and Humperdinck, also at the Leipsic Conservatory. His musicological studies were made with Riemann and Kretschmar and he received the degree Ph. D. Niemann was editor of the Neue Zeitschrift fuer Musik for some years, taught at the Hamburg Conservatory in 1906 and 1907, and thereafter for a decade was music critic for the Leipsic Neueste Nachrichten. He was the author of a life of Brahms, also Scandinavian Music, Sibelius, Music and Musicians of the 19th Century, Pocket Lexicon of Piano playing, Nordic Piano Music, Virginal Music, Masters of the Piano, The Piano Book, and with Schelderup of a life of Edvard Grieg. He edited Kullak's Aesthetics of Piano Playing, Philipp Emanuel Bach's Versuch ueber die Wahre Art des Klavier zu Spielen, and other works. His compositions included many works for piano, including a Suite on Poems by Pushkin; suites, sonatinas, and a Serenade for String Orchestra.

ERNEST TROW CARTER, 86, composer and organist, died at his home in Wallack Point, Stamford, Conn., on June 21. A graduate of Princeton, he took an M. A. degree at Columbia University and for a short time taught music at Thacher School, Ojai, Cal. In 1894 he studied with Freudenberg, Boise, and Egidi in Berlin, and later in the U. S. with Homer N. Bartlett. His works for the stage included The White Bird, presented in Chicago in 1924 under auspices of the Opera in Our Language Foundation, for which he received the first David Bispham Medal awarded for an American opera. His light opera The Blonde Donna was produced in New York in 1931 by the N. Y. Opera-Comique. Other works included Namba, or The Third Statue, a pantomime; scores for orchestra, chorus and chamber groups, and many songs. He edited the Princeton Song Book and other college collections. The Mus. D. degree was given him by Princeton in 1932. In 1891 he married Laura Hoe, who died in 1951. A son and two daughters survive.

HUBERT FOSS, 54, British writer, who organized the music department of Oxford University Press and headed it from 1924 to 1941, died at Hampstead, England, on May 27. His books included Music in Our Time, and a recent study of Vaughan Williams. He founded the Bach Cantata Club, wrote widely on music subjects and was the first to publish the works of Walton.

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DILLING HARPIST

Notables Appear in Lewisohn Stadium Series

By Henry Levinger

The first week of the Stadium Concerts presented two more programs with Leonard Bernstein at the helm of the orchestra. June 24 marked the first time this season an industrial concern, Trans World Airlines, Inc., has sponsored a Stadium Concert, a procedure deserving much praise. It was a Schumann evening and offered the Manfred Overture and the Symphony in G major, both played with romantic feeling and stylistic knowledge. The second half was devoted to the Concerto for Cello and Orchestra, with Aldo Parisot, soloist, whose consuumate musicianship and immaculate technique achieved a reading of distinction. In response to insistent applause he played two encores with Philip Fradkin at the piano.

On June 25, a Latin American program listed as orchestral offerings Copland's Danzon Cubana and three Brazilian Dances by Camargo Guarnieri, the latter strongly flavored with folklore. It also brought, in the excellent interpretation of Bernardo Segall as soloist, the first New York performance of Heitor Villa-Lobos' Concerto for Piano and Orchestra, No. 4. This work proved disappointing. It sounds like a weak copy of Rachmaninoff and only rarely takes on individual character, as in the third movement, a scherzo of rhythmic intricacy.

The second half was given over to Yma Sumac and music by Moises Vivanco. The conductor was David Mendoza. The Peruvian singer is a strange phenomenon. Her voice runs through four octaves. She can sing like a tenor and trill like a coloratura soprano. The material at her disposal exhibits these qualities freely. As a musical oddity, Miss Sumac is certainly interesting and her numbers supported by two Peruvian drummers and the dancer, Cholita, had an exotic flavor. Her audience clamored for and received encores.

The already institutional Kern-Hammerstein Concert on June 27 drew a big and appreciative crowd. Soloists were Jane Pickens, Barbara Ashley, David Poleri and William Warfield, the latter also narrating the continuity during the concert performance of Show Boat which made up the second program half. The lilting melodies of Kern cast their spell in the hot summer night and the especially well trained chorus (Crane Calder, chorus director) added in great measure to the success of the evening, which was conducted with temperament and conciseness by Frederic Dvonch.

Brahms Evening with Morini

Brahms' Haydn Variations opened the program on June 29 in a performance which was of telling impact, followed by the same composer's Fourth Symphony in E minor. Mr. Bernstein instilled the slow movement especially with an uncommon depth of emotion. The soloist was Erica Morini in Bruch's Violin Concerto in G minor. The technical mastery of the artist, paired with her innate musicality which avoids any trace of sentimentality, gave the imprint of authority. The accompaniment of Mr. Bernstein and the orchestra was of great sensitivity. Miss Morini acknowledged her ovation with two encores, played with Leon Pommers at the piano.

June 30 was Camera Night at the Stadium. The program was all-Tchaikovsky. The Pathetique, the Suite from Swan Lake, and Capriccio Italien were played with abandon by the orchestra under Bernstein, who received a prolonged ovation by the 8,000 listeners.

Under the sponsorship of International Business Machines Corporation, a Slavic program, consisting of works by Prokofieff and Dvorak, with Leonard Bernstein as conductor and Zadel Skolovsky, pianist, in Prokofieff's C major Concerto for Piano and Orchestra, assembled a good crowd in spite of heat and humidity. They were rewarded with vital interpretations of Prokofieff's Classical Symphony, and the Lieutenant Kije Suite and an uplifting one of Dvorak's New World Symphony. Mr. Skolovsky in his reading of the Prokofieff work stressed more its lyric content than technical brilliance, though nothing was amiss in his dextrous reading of the part. As his two encores he played the Chopin-Liszt transcription of a Polish Song and Masques (from Romeo and Juliet) by Prokofieff.

Leonard Bernstein wound up his appearances on July 2 with a program entirely devoted to Mozart. He also doubled as a most capable soloist in the Concerto for Piano and Orchestra in G major (K. 453). In the orchestral offerings as well as in the concerto his affinity with the composer was evident. His readings were lucid, light and stylistically impeccable. The orchestra gave him wholehearted support.

The evening of July 4, amidst firecrackers popping on the surrounding streets, Andre Kostelanetz took over the baton in workmanlike readings of such popular numbers as Sousa's Stars and Stripes, Dukas' The Sorcerer's Apprentice, Khatchaturian's Masquerade Suite, Strauss' Tales from the Vienna Woods, Enesco's Rumanian Rhapsody No. 1 and a medley from Kiss me Kate by Porter-Bennett. Soloist was Roberta Peters in Caro Nome from Rigoletto, the Mad Scene from Lucia di Lammermoor and three popular songs which were followed by encores. Her splendid vocal production, musicality and fine stage appearance conquered the audience of 15,000.

Monteux on Podium

On June 7, one day later than scheduled, for the previous night was rained out, Pierre Monteux mounted the conductor's desk to lead a Tchaikovsky program, containing the Hamlet Overture, Symphony No. 5 and (with Monique de la Bruchollerie as soloist) the Concerto for Piano and Orchestra in B flat minor. As was to be expected, his readings of the orchestral pieces were authoritative, but the climax of the evening came with the Concerto, in which Mlle de la Bruchollerie gave a reading long to be remembered. Her powerful rhythmic drive, lyric insight and magnificent technical delivery combined with the fine accompaniment by orchestra and conductor made for an interpretation of distinction.

The following night Mr. Monteux proved his mastery in his accompaniment of Schumann's Piano Concerto, played by Henri Deering. The wealth of nuances was not always reflected in the soloist's playing, though his interpretation was solid and craftsmanlike. He added three encores, two pieces by Debussy and one by Arensky. The orchestral fare was Mendelssohn's Ruy Blas Overture and Brahms First Sym-

phony, both works interpreted by Mr. Monteux with his usual stylistic perfection.

Elman Soloist

Only after playing three encores July 9, upon the insistence of the 14,000, who had come to listen to his playing of the Beethoven Violin Concerto, was Mischa Elman allowed to retire to the artist's room. His interpretation, stressing the romantic elements, showed his familiar technical prowess. Of particular interest were the cadenzas written by Mr. Elman, which combined notable technical difficulties, surmounted by him with greatest ease, with interesting contrapuntal combinations (canons and imitations) and harmonic finesse. The Egmont Overture and the Seventh Symphony, both interpreted with loving care, completed the highly successful Beethoven program.

An audience of 12,000 was utterly charmed by Alec Templeton's Improvisations, the highlight of the concert of July 11, with Andre Kostelanetz conducting. The evening opened with a luscious reading of Stravinsky's Fire Bird Suite. Also programmed was Kostelanetz' own arrangements of Cole Porter tunes and Ferde Grofe's Cloudburst from the Grand Canyon Suite.

Before intermission Mr. Templeton gave a rather tame reading of Rachmaninoff's Concerto for Piano and Orchestra No. 2, but came into his own with his improvisations.

Milhaud Work a Local Premiere

The Stadium Concerts had a New York premiere of a new work by Darius Milhaud, when Stell Andersen, accompanied by Monteux and the orchestra played his Fantasie Pastorale for Piano and Orchestra on July 13. The work is a light, gracious paraphrase on a folksong-like theme, rooted in the composer's native country. It shows Milhaud's ability to write with consummate technical efficiency; even if no deep musical thoughts are projected, the result is pleasant. Miss Andersen was a faithful interpreter of the work and, with her nimble touch gave a telling reading of the score.

Maxim Schapiro in D'Indy Score

Bastille Day (July 14) was celebrated with French music, conducted by Monteux and with Maxim Schapiro as soloist in D'Indy's Symphony on a French Mountain Song, for orchestra and piano. The other orchestral numbers were Berlioz' Roman Carnival Overture, Franck's Symphony, one of Monteux's definitive interpretations, Ravel's Alborada del Gracioso and Debussy's Nuages and Fetes. Mr. Schapiro proved a reliable and stylistically versed soloist. His technical dexterity and musical insight were shown to great advantage in the two encores he played. A colorful ceremony took place at intermission when Count de Lagarde, French Consul General in New York, made an address.

Alexander Smallens started his 20th year as conductor of the Stadium Concerts, on July 15, leading a Tchaikovsky program. After the music from the ballet The Sleeping Beauty and the Fourth Symphony, Ossy Renardy gave the Violin Concerto a performance of great merit. The enchanting tone of the artist paired with consummate technical made for a most persuasive reading. The 3,000 listeners gave him a long ovation, which prompted the artist to play the Paganini Caprices Nos. 13 and 24 for violin solo as much appreciated encores.

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Summer Opera Appeals At Cincinnati Zoo

By Louis John Johnen

CINCINNATI.—While it is true that the Cincinnati Summer Opera Company, except for one or two notable exceptions, attracts its multitudes of listeners from the tried staples of the repertoire, these are presented with casts that must be the envy of much larger and more famous musical centers. The Opera Pavilion at the Cincinnati Zoological Gardens is completely roofed over and affords protection during the worst weather. Happily, the weatherman has been most gracious in the outer circumstances that affect attendance. None of the performances during the first three weeks of the season was disturbed by rain, and the temperature has been delightfully pleasant. The season, presenting three operas each week, to suit every taste and every purse, is the meeting place for music lovers within a radius of 150 miles of Cincinnati.

By far the largest audiences of the opening weeks of the 32nd season came in response to the vocalism of Roberta Peters in Lucia di Lammermoor. This young coloratura sang her first Gilda on the same stage in 1951 and her first Lucia there in 1952. She is a prime favorite hereabouts. The bell-like quality of Miss Peters' voice, its easy facility, good sense of pitch, and her innate feeling for drama, make her every appearance here a personal triumph. A long ovation greeted the conclusion of the Mad Scene.

Eugene Conley's Edgar was second only to that of Miss Peters in impersonation and quality of singing, while Cesare Bardelli's Lord Henry Ashton confirmed the first fine impression of his Marcello in La Boheme. Under the forceful but exacting baton of Nicholas Rescigno, the Donizetti opus took on a vitality belied by its years.

Salome Thrills

The second sensation of the season was aroused by the electrical characterization of Brenda Lewis as Salome. It was a hypnotic portrayal of adolescent passion and depravity, such as Richard Strauss and Oscar Wilde must have intended. Conceiving the part as that of a sixteen-year-old, spoiled and precocious child, Miss Lewis sang it lyrically, and not in a style of Wagnerian proportions. The feline grace of the dance was sensuous without descending to vulgarity. If the symphonic grandeur of Strauss's score threatened at times to come out ahead in the unequal contest, the effect did not lessen Miss Lewis's accomplishment.

Claramae Turner's Herodias was vicious in the best tradition of this role. George Chapliski's Jochanaan an ascetic of forceful power, and Charles Kullman showing to advantage as the lascivious Herod. Tibor Kozma was the authoritative conductor.

As a curtain-raiser to the Strauss work, Wolf-Ferrari's The Secret of Suzanne, played with a light, deft touch by Vivian Della Chiesa and Giuseppe Valdengo, aided and abetted by the inimitable miming of Alessio de Paolis, proved charming. To be sure, its comedy would have been more easily appreciated had the English translation been used.

Repertoire Works Appeal

Aida, under the direction of Fausto Cleva, opened the Cincinnati season, featuring the best cast within recent memory. Herva Nelli, a statuesque Aida, whose vocal beauty, power and range rode the crests of the ensembles with ease, and Claramae Turner, a vivid Amneris who gave dramatic reality to the stage action, were a perfectly matched pair. Kurt Baum, singing better than ever this season, was the heroic Radames and Giuseppe Valdengo the mellifluous Amonasro.

Rigoletto, with a stirring portrayal of the title role by Robert Weede, presented the operatic debut of Barbara Gibson as an excusably tentative, if vocally secure Gilda. Mention should be made of the great strides of William Wilderman, whose Sparafucile and other bass roles have grown in stage assurance and singing ability with each season. Eugene Conley's Duke of Mantua was as debonair as was his later Pinkerton in Madame Butterfly.

This Puccini favorite received a flattering production at the hands of the stage department and a sympathetic characterization by Tomiko Kanazawa, the American-Japanese soprano. While her voice is not large, it is capable of projecting every shade of sentiment and emotion, and her Cio-Cio-San is as picturesque as it is appealing. Butterfly is one of Fausto Cleva's "pets," and he conducts it as such.

La Boheme had for its star handsome Brian Sullivan. His impetuous Rodolfo has improved in the finesse with which he uses the freedom of his excellent top notes. Mimi is not Stella Roman's best role vocally—she has a tendency to give undue emphasis to sudden fortissimo passages—but her conception of the pathetic seamstress is a sympathetic one. Helen George's Musetta was a delight—gifted with a sense of humor, never brash or overacted.

These qualities were also evident in the part played by Miss George in the season's lone concession to popular taste, The Merry Widow. With Vivian Della Chiesa in the title role, Lehar's operetta had a conspicuous success.

Turner in Strenuous Assignment

There remain for brief mention only Carmen and Samson and Delilah. The Bizet opera exercised all its old attraction for the hardened opera-goer, although the first performance was marred by the indisposition of Lydia Ibarrondo as the fiery gypsy. Miss Ibarrondo's tenacity in finishing her performance was no mean feat. Her indisposition took such a turn that Claramae Turner had to make a last minute substitution for the second presentation. In spite of such difficulties as preparing for an appearance two weeks later at the Hollywood Bowl in her third English translation, and the consequent lack of her own castanets and costumes, Miss Turner proved more than equal to the occasion, especially with veteran and routinued Giuseppe Bamboschek on the podium. Miss Turner is probably the first Carmen in history to sing the role in a blond wig. Her accomplishment was the more remarkable since she had just finished an exhausting Delilah the night before, in which Kurt Baum was the powerful Samson, in more ways than one. Frank Guarrera sang the Toreador in Carmen with his accustomed dash and bravura. Maria Leone, making her debut as Micaela, revealed a lyric voice of lovely quality and a charming stage presence.

Plans Neighborhood Series

A series of "Neighborhood Concerts" will be inaugurated by the Cincinnati Symphony Orchestra this fall. On four Sundays during the coming concert season, the full orchestra, under the baton of its regular conductor, Thor Johnson, will perform in some school auditorium in the Greater Cincinnati area. Popular classics will compose the programs. PTA groups of the various areas represented will distribute and sell the tickets for these concerts whose admission price will be nominal. The plan is expected to make the orchestra available to many hundreds who may not have the opportunity of attending the regular subscription concerts at Music Hall.

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PHYLLIS ALTHOF leaves this month for study and performances in Europe, following an appearance at Hollywood Bowl on July 23 as Frasquita in Carmen and, in Santa Barbara, as the Countess in Marriage of Figero and in Purcell's Lucretia. Since her debut in 1952 in the Wilshire-Ebell Theatre, Miss Althof has sung approximately 40 concerts and women's club programs in Los Angeles and other California cities. She was Magda Sorel in The Consul in a week's run at Philharmonic Auditorium and in San Francisco's Curran Theatre, in Bakersfield, and a semi-concert version in San Diego. She also appeared in Volpone in Santa Barbara. Before graduating from USC as a Bachelor of Music, she took leading roles in operas by Richard Strauss, Britten, Toch, Menotti, Antheil and Mozart under Wolfgang Martin, Ingolf Dahl, Alfred Wallenstein and John Barnett. She has studied with Lillian Backstrand Wilson, Michael Maraman, coached with Wolfgang Martin, and was in USC's opera department under Carl Ebert, for whom she was stage manager and assistant stage manager in 25 productions.

Jewish Centers Concert

The music department of the Jewish Centers Association presented a concert on June 28 at the Wilshire Ebell Theatre. The Halevi Chorus, Ben Pollock, conductor, were heard in the world premiere of Baruch Cohen's cantata Let There Be Light, which had a baritone soloist, Cantor Saul Silverman, and dances by the Jewish Center Association Dance Group, Nathan Vizonsky, director. The chorus also sang Jacob's Dream by Zavel Zilberts, Cantor Allan Michelson, soloist, with Lillian Klass at the piano, and other numbers. An added feature was the appearance of this year's winners of the "Musicians in the Making" concerts, a non-sectarian series directed by Dr. Anneliese Landau. These were Sylvia Edelglass, pianist, who played the Beethoven Sonata, op. 10, No. 2 in F and Brahms and Moszkowski pieces, and Richard Lesser, clarinetist, heard in Mozart's Concerto for Clarinet with Helen Bussell at the piano.

Both young winners are only fifteen years old, the minimum age for Dr. Landau's artists, who are all under 28. They played with notable technical dexterity, and displayed impressive maturity and musicianship. The cantata, drawing for the most part on traditional Hebrew melodies and only modern in the solo parts, was given a fine performance by the chorus, and the illustrative dances were an interesting feature.

Georgia Laster's Appearances

Georgia Laster, soprano, on Aug. 2 makes her second appearance as soloist on the Standard Hour broadcasts (sponsored by the Standard Oil of California), with the Los Angeles Philharmonic under John Barnett. On Aug. 4 she sings at Hollywood Bowl, also under the baton of Mr. Barnett, as one of California's Young Artists, and on Aug. 11 will take the soprano role in Honegger's King David with the San Diego Symphony in San Diego, Robert Shaw conducting.

May engagements for Miss Laster included a song recital sponsored by the Carmel Music Society and an appearance as soloist with the Sonoma County Symphony, Santa Rosa, under George Trombley. On June 2 she was soloist with Dr. Bruno Walter and the San Francisco Symphony at San Francisco's War Memorial Opera House in the Coronation Celebration, and two evenings later gave her San Francisco debut recital at the Marine's Memorial Auditorium. She was soloist in the world premiere of Castelnuovo-Tedesco's Queen of Sheba on June 17 at Temple Beth-el, Hollywood. Also in June she was heard in recital at the National Librarian's Convention, Clark Library, Los Angeles, and as soloist in the St. Matthew Passion performance sponsored by the Bureau of Music at UCLA Royce Hall, Carlton Martin conducting. July 5 brought a solo appearance in the Baroque Festival at the University of Southern California.

Maria Wendt in Coast Recital

Maria Wendt, soprano, was heard in recital on June 27 at the Mazdaznan Temple, singing a program of Handel, Mozart, Puccini and Verdi numbers, and Lieder of Schubert, Schumann, Brahms and Strauss. Miss Wendt has a warm, rich voice and her interpretations had sensitivity and understanding, particularly in the Lieder. Lionel De Leon was the musicianly accompanist. D. B.

Antheil's Volpone in N. Y. Bow

George Antheil's new opera, Volpone, had its first New York production by the Punch Opera on July 7 at the Cherry Lane Theatre. It had been given its world premiere last winter by the opera workshop of the University of Southern California, with Carl Ebert as stage director. For the Manhattan production, Nelson Sykes was manager of the company and stage director, and Rex Wilder the conductor. The setting was by Robert Widder, and consisted of movable platforms with stylized Renaissance architecture suitable for the two scenes, Volpone's bedroom and a piazza in Venice. The costumes designed by Joseph Braswell were tasteful and colorful. A two-piano reduction of the music was employed.

From Ben Jonson's famous comedy, Alfred Perry fashioned a libretto which attempts to preserve the highlights of a lengthy and complicated action. As in the play, but portrayed with less craftsmanship, a group of scoundrels try to deceive one another, and the main one, Mosca, runs away with Volpone's fortune at the end.

The music of Antheil unfortunately does not fill the gaps left by the excisions in the libretto. The opera had undergone some pruning since its first production. The score is written in a style that is episodic and reminiscent of many melodic ideas heard elsewhere. In some of the ensemble scenes the music at times gains in attractiveness, and reveals the composer's craftsmanship.

On the minute stage, Mr. Sykes attempts to move his singers with animation, and in this he is variously successful. The performance presented a cast of rather undistinguished voices, with the exception of Harriet Hill, who sings Nina. Mosca is Willard Pierce; Volpone, Gordon Myers; Voltore, Robert Falk; Corbaccio, John Miller; Corvino, Richard Roussin; Celia, Martha Moore; Pepita, Anietje Mather; a Magistrate, Ted Hart. H. W. L.

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Bach, Mozart, Moderns Open Tanglewood Season

By Jules Wolffers

LENOX, MASS.—Chief news of the first three weekends of Berkshire Festival concerts, besides the performances, concerns the changing character of the concerts. Originally the series which precedes the Shed concerts of the full orchestra was designed as chamber music to be heard in the intimate surroundings of the Theater-Concert Hall. Under Koussevitzky the list was almost completely made up of Bach, Mozart and Haydn.

One fairly recent beneficial change was to open up the rear of the hall so that listeners seated on the lawns would not have to be crowded around the doors. With the chamber music series becoming more and more popular, it was decided to provide alternate seating in the large shed in case of rain. Going one step further, this summer the locale was shifted to the shed for one concert because of the intense heat in the sun.

No person can be opposed to such increasing interest in chamber music, and it is splendid that these BSO programs can attract listeners numbering in the thousands. At the same time, it is obvious that chamber music is most effectively heard in relatively small halls. One hopes that the normal place for these concerts will continue to be the Theater-Concert Hall, where the players and audience share in a community of feeling not possible in the Shed.

Another change initiated by Charles Munch is the inclusion of a program devoted to 20th-century music. Here we are on safer ground, provided that the music presented will be of a type best heard with smaller groups or a small orchestra.

From a practical point of view, large attendance is a great asset when one considers the problems of deficit financing faced by the BSO in common with other large orchestras in this country.

Bach Presentations

The attendance on July 11 marked a new record for a Tanglewood opener—4,200. These patrons were treated to some mixed results in five of the Brandenburg Concerti (No. 4 of the set of six being omitted). Some rough playing

AUDIENCE OUTSIDE THE MUSIC SHED

was much in evidence, particularly in the beginning, but as the evening wore on, there was a return to customary BSO smoothness and polish. The various solos were well done, with Roger Voisin particularly distinguishing himself on the high trumpet. In No. 5, with its all-important keyboard part, Lukas Foss played in the same impeccable style that has marked his past performances in the same concerto.

The following afternoon, Hugh Ross conducted the Berkshire Festival Chorus through a fine reading of the Bach Cantata No. 28, with soloists Sara Mae Endich, soprano; Betty Allen, contralto; John McCollum, tenor, and Mac Morgan comfortably at home in their assignments.

Charles Munch returned to bring Doriot Anthony, first flutist, to attention in the sprightly Bach Suite No. 2 for that instrument and strings. The program closed with the Suite No. 3 for Orchestra.

Mozart Programs

The following week brought superb results in two all-Mozart lists with Munch at the peak of his conducting form and with the orchestra (perhaps still stinging from the mishaps of the previous week) bouncing right back to the top of the performance pyramid. Isaac Stern gave an inspired interpretation of the G Major Concerto (K. 216) with execution to match. Other works were the Divertimento (K. 136), Serenade for 13 Winds (K. 361) and the "Prague" Symphony.

Some of the effect was lost the following afternoon in the reaches of the Shed, but the standards remained just as high, with Stern joined by Joseph de Pasquale in the Sinfonia Concertante for Violin and Viola. Other works included the Overture to the Marriage of Figaro, Eine Kleine Nachtmusik, and the "Jupiter" Symphony.

Two composers' tributes to Couperin were a charming feature of the closing concert of the third week-end, July 26, after the all-Haydn program of the previous evening. A Haydn "first" for the orchestra was the St. Theresa Mass with Hugh Ross again conducting the Berkshire Festival Chorus assisted by soloists Lois McCauley, soprano; Beatrice Krebs, alto; John McCollum, tenor ,and Lee Cass, bass. Munch contributed a pair of symphonies, No. 95 in C. Minor and the "Military," No. 100. The invigorating renditions of the classic music provided excellent contrast for the music of our own time the following afternoon.

It was interesting to hear the different approaches to the past shown by Richard Strauss in the Divertimento (after Couperin), the Ravel Tombeau de Couperin Suite and Prokofieff's "Classical' Symphony.

But it was left to Milhaud to go back as far as is possible with "La Creation du Monde" in its first performance by the orchestra.

Final work was the New England premiére of "A Parable of Death" by Lukas Foss. This composition for narrator, chorus, tenor soloist and orchestra was commissioned for Vera Zorina by the Louisville Orchestra last season, and Miss Zorina was again present in her role of narrator for this performance.

Anna Apesland's Engagements

Anna Apesland, Norwegian pianist, has had a heavy schedule of travel and performance, a great deal of which was under the sponsorship of the Norwegian Government. She has played in Norway, Denmark and Germany in lecture-recitals, featuring native composers in concert and on numerous radio broadcasts. Her American engagements include a New York Town Hall debut and guest appearances with major symphonies; an all-Grieg program in New York City on June 15; recordings for the Royal Norwegian Information service in two programs titled The Spirit of the Vikings; extensive tours, hospital and troops entertainment. Miss Apesland flies to Europe on Aug 2 for concerts, returning to the United States on Aug. 9. Her first fall recital here is listed for Lakeside, Ohio, Sept. 3, when she will program Norwegian music and several of her own compositions.

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Jacob's Pillow Marks Twenty-first Season

By Rosalyn Krokover

LEE, MASS.—Jacob's pillow has come a long way since Ted Shawn bought what amounted to 125 acres of land, a house in need of repair and a few broken down floorless barns. That was in 1930. The house is now typical of New England charm, shining white, with bright blue shutters; the main barn is as efficient a dance studio as you will find anywhere in the country; and there are other buildings scattered around the land including a magnificently equipped theatre. And what is more, a great deal of the actual labor—hammering, pouring of cement, landscaping, and the weary details that go into making a place attractive—has been done by Shawn himself, with the aid of an occasional scholarship pupil.

Among the recent improvements are cement walks, additional plumbing and a new faculty cabin which includes sleeping quarters and lounge. That eliminates the housing problem for many of the teachers who until now had to live away from the grounds. There are plans under consideration for student dormitories.

Oddly enough, the greatest obstacle the project has to overcome is the autocratic ruling of Becket, the township in which the property is located. While the Pillow is chartered by the Commonwealth of Massachusetts as an educational institution that is recognized by the state and federal governments, and even the admissions for programs given at the theatre are exempt from an amusement tax, the Town of Becket continues to levy a confiscatory real estate tax on the property and buildings. This year Becket made an arbitrary raise in the assessed value of the property of nearly 20 per cent. And the tax continues to go up with each new building. However, the case is scheduled to come up before the State Supreme Court this fall and let us hope the problem will be settled justly once and for all.

Capacity Enrollment

This season opened with a capacity enrollment, which means about 65 students of varied ages and stages. An extremely well-rounded course is offered and the students have the advantage of studying under some of the best qualified teachers in the country. Also they have the highly coveted privilege of meeting the outstanding artists who appear on the festival programs throughout the season.

Antony Tudor, who surely needs no introduction, is director of the ballet department. La Meri, who has probably done more than any individual in making the ethnic dance popular in this country, is the head of that department. Myra Kinch heads the modern dance and with her composer-pianist husband, conducts courses in dance composition and composition for dance. There are also classes in dance notation and stagecraft for dance production; and Shawn himself is active in teaching and lecturing.

DANCE RECITAL AT SEA . . . Juana dances for the passengers of the SS. Independence on June 11 on her way to Europe, where she will appear for the season 1953-54, with additional engagements in the Near East. Juana returns to the United States for 1954-55.

Kitchell, Butler and McKayle

For the third series of week-end concerts, beginning July 16, five performances were given. The program was shared by two companies—John Butler's and Donald McKayle's—and a soloist, Iva Kitchell.

Actually the program was a little heavy on the Butler side since he and his company offered five works, as against two by the McKayle group and four relatively short solos by Kitchell.

John Butler has, as his chief claim to fame up to now, contributed a much needed fresh touch to opera ballet. And the bulk of his work on this program consisted of ballets from operas which were seen at the New York City Center Opera Company during the last season. Three of the dances—The Bell Dance from Pagliacci, The Sixth Door from Bartok's Bluebeard's Castle and the Shepherds' Dance from Amahl and the Night Visitors—stood up quite well on their own. The ballet from La Cenerentola, riotously funny in the opera, falls a bit flat divorced from the action.

A premiere by Butler was Masque of the Wild Man, set to 15 century pieces for recorder. The theme deals with a Queen, possibly of the Renaissance period, who is so completely bored with life and its material riches that she has the village idiot brought in to amuse her. This failing, she finally murders him for a thrill. Felisa Conde and Glen Tetley were the two central figures and they were assisted by Violet Ortiz, Paul Pena, Rosemary Weekley and Gardiner Meade. Dance is used sparingly in this piece and the miming was not too convincing.

McKayle in Games and Nocturne

Donald McKayle's Games captivated the Pillow audience as it did when first presented at the Ziegfeld in New York City last spring. His new work, Nocturne, which is set to an exceptionally fascinating score in the modern idiom by a composer who calls himself Moondog, is in an entirely different vein. Here McKayle turns his attention and gifts to pure dance, using his entire company of eight talented dancers—Shawneequa Baker, Esta Beck and Eve Back, Louanna Gardner, John Fealy, Ed Lum, Arthur Mitchel and Joe Nash—and himself. There is every evidence in this work that McKayle has a firm grasp of form and an individual style of movement. His dancers, too, respond beautifully to his ideas.

Kitchell Returns for 11th Year

Iva Kitchell is especially popular with the Pillow audiences and for this, her eleventh appearance in the Pillow Theatre, she presented three of her old favorites—Sonatina Rococo, Maisie at the "Moovies," Soul in Search—and the fairly new Pseudo Voodoo. Harvey Brown, her invaluable accompanist, composed the music for all of the dances except Soul in Search, which is unaccompanied. The numbers were well chosen since there was gentle spoofing at the ballet (Sonatina Rococo), the modern dance (Soul in Search) and ethnic (Pseudo Voodoo). "Maisie" is pure mime in the inimitable Kitchell manner. All the numbers were well done and hilariously received as is usual with Iva Kitchell's performances. The amazing characteristic of her work is that she manages to retain a spontaneous freshness in her interpretations that always makes one feel he is seeing it for the first time.

Ted Shawn introduced the dancers and supplied pertinent comments.

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Philadelphia's Dell In New Free Policy

By Samuel L. Singer

PHILADELPHIA.—With two-thirds of the six-week season over, at this writing, the free ticket policy established this summer by Robin Hood Dell has proved an unqualified success. And the artistic level of the outdoor symphony concerts remains at a high standard.

The costs of the series were shared, with the City of Philadelphia offering $75,000, and a like amount being contributed by the Friends of the Dell, who pay at least $100 for a pair of season tickets in a special section down front. Except for a pass section for "press" and guests, no other seats are reserved.

Anyone could obtain tickets by mailing to the City Department of Recreation a coupon printed in the daily newspapers. 20,000 tickets were allotted to each concert, and the coupon policy enabled officials to gauge popularity of each program. It is much better than merely opening the gates and having a "chance" audience each night, says Frederic R. Mann, president of Robin Hood Dell and City Recreation Commissioner.

Remodeling Planned

By next season Mr. Mann wants an enlarged seating capacity, ramps to replace steep stairways, greater, more accessible, parking space, and a new shell that will contain adequate backstage space. A retractable roof, so that concerts may be held despite rain, is also envisioned. "But we want to preserve the sylvan setting of the Dell," says Mr. Mann, who plans "a million-dollar remodeling job on a $400,000 budget."

He proposes to engage as consultant Eero Saarinen, architect son of the late Eliel Saarinen, who designed Tanglewood and Buffalo's Kleinhans Music Hall, among other structures.

As in previous subscription seasons, the star attractions drew the super-capacity crowds. The largest Dell audience ever to hear a concert *sans* soloist attended the second night of the season, when Eugene Ormandy conducted a Tchaikovsky program consisting of the Serenade in C, Romeo and Juliet, and Fourth Symphony. Since all but two or three of the Dell players are members of the Philadelphia Orchestra (including almost all the latter's first-desk men), it is hardly necessary to add that this program was well played and interpreted with energy and finish.

The season opened June 22 with Ormandy conducting a concert version of Madame Butterfly. (This was not a precedent; a concert Tristan opened a recent season, with Traubel and Melchior.) Uta Graf, who sang in a concert Butterfly last season with Ormandy and the Philadelphia Orchestra, enlarged on her previous success, with a performance of dramatic intensity. However, singing honors were snared by Richard Tucker as the Pinkerton of opulent voice. Winifred Heckman and Steven Kennedy were excellent as Suzuki and Sharpless.

OSSY RENARDY SERENADES CONTRALTO . . . The violinist is seen playing his Carmen Fantasy for Risë Stevens, of the Metropolitan Opera.

Another big audience applauded a Viennese program conducted by Ormandy, with Jarmila Novotna and Charles Kullman as soloists. Schubert songs and the "Unfinished" Symphony dominated the first half of the program, Lehar and Strauss the second.

André Kostelanetz conducted the second week's three programs. Alec Templeton played Rachmaninoff's Second Concerto and scored his invariable success with his satires and improvisations. Tchaikovsky's Fifth Symphony was also a feature of this program. Kostelanetz vividly pictured Scheherazade on his all-orchestral program, with Dell Concertmaster David Madison in solo role.

Jan Peerce was in excellent voice for his solo appearance at the next concert, singing everything from opera arias to The Bluebird of Happiness .An orchestral feature was the first local hearing of Robert Russell Bennett's symphonic score from Cole Porter's masterwork, Kiss Me, Kate. Good stuff. Kostelanetz, at his seasonal farewell concert, set a Dell record with six orchestral encores at the close.

Ania Dorfmann provided one of the highlights of the season with her perceptive playing of both the Mendelssohn G minor and Grieg piano concertos, with Erich Leinsdorf conducting. Another acclaimed program starred Alicia Markova and Oleg Tupine in ballet solos and *pas de deux*. Miss Markova danced ethereally in The Swan by Saint-Saens. Robert Zeller was the able conductor.

Commissioned Score Premiered

The world premiere of David Sokoloff's Concerto Appassionata, commissioned by Robin Hood Dell Concerts, Inc., was given with the composer as piano soloist and Alexander Hilsberg conducting. This 12-minute work, which might be termed Hollywood music, is "reminiscent of Rachmaninoff in mood," according to the composer. Indeed, as to theme and mood, one could almost call it Rachmaninoff's Fifth Concerto. This program also presented a well-balanced reading of Brahms' First Symphony.

The first of three children's concerts, held Wednesday mornings at 11, was notable for the appearance of Ronald and Jeffrey Marlowe, 13-year-old twins, who displayed amazing technique and rapport in the finale of Mozart's Two-Piano Concerto in E flat. The Philadelphia Dance Theatre gave an imaginative five-character ballet, Invitation to Dance, with choreography by Peggy Chalfin to the Weber music.

William Steinberg conducted the fourth week, with Mischa Elman playing the Tchaikovsky Violin Concerto on the Monday program. Elman's distinctive tone was as beautiful as ever. The next night Steinberg gave clear and rounded readings of Elgar's Enigma Variations and the Franck Symphony.

Pinza Draws 24,000

Ezio Pinza, in his only concert appearance of the season, drew the Dell's biggest audience, a crowd estimated at 24,000. Pinza gained in vocal ease and splendor as the evening progressed, and an encore—Il Lacerato Spirito from Simon Boccanegra—showed the Pinza of fond operatic memory. Steinberg's contributions included a beautifully phrased Italian Symphony of Mendelssohn.

Antal Dorati is conducting the fifth week, with Claudio Arrau playing Chopin and Liszt concertos on one program, Piatigorsky and Isaac Stern in a total of three concertos on another. The final week heralds Erich Leinsdorf as conductor, and Roberta Peters, Ossy Renardy and Zadel Skolovsky as soloists, with a concert version of La Boheme to close the season.

News Briefs

Columbia Artists Management Inc. announces the appointment of Humphrey Doulens as director of its television and radio department.

Johan Franco has completed a new Partita for Carillon, which was given its premiere in July at the Singing Tower in Luray, Va.

Ruggiero Ricci, violinist, touring South America, appeared in Buenos Aires with orchestra in the Teatro Colon, with the Societa Wagneriana, over Radio El Mundo, and later gave concerts in Rio de Janeiro and other Brazilian cities.

Rudolf Firkusny, pianist, appeared as soloist with the London Philharmonic Orchestra at the Royal Festival Hall, which was sold out, on June 19. He will also appear with the BBC Orchestra under Sir Malcolm Sargent.

Hunter College, for its eleventh concert series, arranged by Dr. Benno Lee, has engaged the following artists for ten events: Jussi Bjoerling, Virtuosi di Roma, Robert Casadesus, Quartetto Italiano, Gershwin Orchestra, Marian Anderson, Zino Francescatti, Friedrich Gulda, Erica Morini and Artur Rubinstein. All performances will be held in the Assembly Hall of the college.

The third concert of the Naumburg Symphony Orchestra Summer Series on The Mall, on July 31, conducted by Joseph Hawthorne, opened with the playing of the Bach-Salomon Wachet Auf in memory of Elkan Naumburg, founder of these concerts. Joan Radley, cellist, was heard in Fauré's Élégie and Tschaikovsky's Rococo Variations.

A one-act opera, The Research, by Walter Kaufmann, Canadian composer, had its premiere recently by the opera department of the State University of Florida, Tallahassee, Fla. He has completed a Ceremonial Coronation march, commissioned by the Canadian Broadcasting Corporation for their broadcast festivities during the Coronation period of early summer.

A Sibelius Festival in Helsinki, June 10 to 18, offered the seven Symphonies by that composer, his Violin Concerto, his songs and other works, with conductors including Stokowski and Hannikainen.

Lucerne, from Aug. 8 to 30, offers seven symphony concerts under Furtwaengler, Karajan, Markevitch, Kubelik and others; two Orchestral Serenades before the Lion Memorial; chamber music by Edwin Fischer, Wolfgang Schneiderhan and Enrico Mainardi; organ and cello recitals, and master classes.

Venice Festival, Sept. 6 to 18, opens with a symphony concert under Celibidache by La Fenice Orchestra; and includes a concert of Stravinsky music, one of Debussy and Ravel led by Karajan with the Italian Radio Orchestra, an American and Russian concert, one of contemporary German works by the Baden-Baden Radio Orchestra under Rosbaud, Italian works by Casella and Busoni by the Italian Radio Orchestra under Previtali, early Venetian sacred music, and opera performances at La Fenice.

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SILHOUETTES By MARY CRAIG

Academy of Vocal Arts Promotes International Music

On Spruce Street in Philadelphia there is a large, lovely house that a couple of generations back would have been termed a "mansion." Today, the handsome doorway that formerly opened to carriage-borne guests, welcomes a gay, enthusiastic horde of aspiring young musicians; the stately drawing rooms are cool offices and pleasant studios. And in the wide ballroom, which once echoed to Johann Strauss' waltzes and rhythmic cotillion marches, Turandot chants her riddles, Des Grieux sings of his Dream, and the beloved Geisha waits beside a painted Nagasaki.

This is the Academy of Vocal Arts, founded in 1934 under the title of The School for Vocal Scholarship with the altruistic idea of providing adequate vocal instruction for exceptionally gifted young people. As the enterprise expanded into a faculty, which now includes teachers of voice, languages, stage, piano and fundamentals of musicianship, the school became an institution chartered by the State of Pennsylvania.

Program Again Expanded

Previous articles have told of the spread of the Academy influence in the national music world, of its projects and performances. Central and Latin America have for some seasons sent choice young singers to the Academy for intensive artistic training. Now, the scope of the work has been again enlarged by the devotion and vision of the Board, Directors and Trustees of the School.

Furthering Good-will

Recently the Academy embarked upon a program designed to further good-will in international relations. Scholarships were offered to students in European countries by means of auditions held in those countries. The president of the Academy, Mrs. Clarence A. Warden, when in Europe in the fall of 1951, laid the groundwork of a plan for auditioning singers in Germany, Austria and Belgium. Mrs. Warden obtained the aid of key figures in European music and the cooperation of American State Department officials and Army officers, who joined in publicizing the fact that auditions for scholarships at the Academy would be held and who screened singers so that only a reasonable number of the most talented applicants would sing in the final auditions.

Specifically, active cooperation among Europeans was obtained from the chief conductor of the Opera in Frankfort, Germany, and from the directors of the Conservatories in Vienna and Brussels, as well as from a conductor of the Vienna Opera. American Cultural Officers in Vienna and Brussels and Army Officers in Frankfort gave enthusiastically of their time and effort to further the project. In February, 1953, the Director of the Academy, Vernon Hammond, held the final auditions in the Nuremberg Contest. He later announced the award of a year's scholarship to Heinz Ude, twenty-four-year-old baritone from Bremen, and finalist in the Meistersinger Contest for young German singers held in Nuremberg and sponsored by American Armed Forces Assistance Program to German Youth Activities (GYA).

3,000 Singers Compete

The contest was judged by eight aminent German musicians and by the American impresario Sol Hurok. Mr. Hurok was designated as the judge to decide which finalist should be granted the award of a scholarship at the Academy of Vocal Arts. He chose Mr. Ude, who had placed second in the contest. The choice was made not only on voice quality but on aptitude for languages, personal appearance and deportment.

More than 3,000 young German singers entered the Meistersinger Contest and the winners were chosen from thirty finalists at the Nuremberg Opera House on June 21 before a capacity audience. At the beginning of the 1953-54 school term, another European student, Johan Karatzas of Vienna, will begin studying under a scholarship grant at the Academy.

Plans for the Future

At the present time, graduates of the Academy are singing in opera and concert throughout the United States and in Europe and South America. The Academy looks forward to making a contribution to American music by developing outstanding singers, regardless of race or creed, who might otherwise not be able to afford the necessary training. It hopes to help promote international good-will by extending its program in offering scholarships to foreign students. To this has been added the sponsorship and staging of original American opera scores, in addition to standard works, which have benefited the funds of major philanthropic organizations.

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Some Recent Awards and Prizes in the Music Field

JUDGES OF THE HORN CLUB OF LOS ANGELES CONTEST for works for multiple horns, and the Joseph Eger Contest for pieces featuring solo horn, conferring on a score: standing, George Antheil; seated, l. to r., Mario Castelnuovo-Tedesco, Miklos Rozsa, and Lawrence Morton.

Winning Horn Works Premiered

A prize of $200 was won by Albert Harris, of Los Angeles, for his Theme and Variations for eight French horns, submitted in the contest sponsored by the Horn Club of that city. Another competition sponsored by Joseph Eger, awarded a prize of equal amount to Peter Jona Korn, of Los Angeles, for his Sonata for French horn and piano. More than 80 works were submitted in many forms.

Mr. Harris (who also recently won the Ernest Bloch international award for a choral work) is a radio and film composer. His Theme and Variations was premiered in a Bakersfield, Cal., concert with other works for multiple horn by an ensemble from the Horn Club, conducted by Wendell Hoss. It had its first Los Angeles hearing at a concert of Evenings on the Roof on a program which also included Ernest Gold's Sonata for French horn and piano, receiving honorable mention in the contest.

Korn's Concertino for horn and string orchestra, winning honorable mention in the Joseph Eger Contest, was world-premiered at the opening event of the 1953 Ojai Festival, performed by the Festival Orchestra under Thor Johnson, on May 22. Plans are also being made to schedule performances of entries by Karl Kohn, Halsey Stevens, W. S. Huffman and several other composers in the coming season.

CLAIRE POLIN, whose string quartet "Alcestis" won the Delta Omicron National Music Fraternity Composition Contest. She receives a cash award of $150 and the work was premiered on July 31 at the Delta Omicron National Conference in Chicago. Miss Polin teaches flute and lectures on the Allied Arts at the Philadelphia Conservatory of Music, where she obtained her Bachelor and Master of Music degrees.

Ninth Gershwin Contest Open

The ninth annual George Gershwin Contest is open to young American composers, the winner to receive $1,000 and performance of his orchestral work by the New York Philharmonic-Symphony at a regular concert under Dimitri Mitropoulos. The contest is sponsored annually by Victory Lodge of B'nai B'rith cooperating with B'nai B'rith Hillel Foundations, and open to composers under 30, though credit will be allowed for time spent in the U. S. Armed Forces. Works must be original, unpublished, not more than 15 minutes in length. The winner will be invited to New York as guest of the Victory Lodge, with all expense paid for the week preceding the premiere, and the work will be placed in the rental library of Chappel & Co., Inc., composer to receive standard contract and customary royalties. Entry blanks may be had by writing to B'nai B'rith Hillel Foundations, 165 West 46th St., New York 19. . . .

Olevsky Wins Michaels Memorial Prize

Paul Olevsky, cellist, has been announced the winner of the Michaels Memorial Award, which brought him a $1,000 cash prize, and an appearance at the Ravinia Festival next season. Mr. Olevsky, who was born in Chicago, has studied with Daniel Saidenberg and with Gregor Piatigorsky at the Curtis Institute of Music. Before joining the Navy he was the youngest member of the Philadelphia Orchestra, and, as soloist with that group, premiered the Virgil Thomson Cello Concerto in Carnegie Hall. Mr. Olevsky was a winner of a Naumburg Award, and last year visited Pablo Casals in Europe and took several lessons from him. The young cellist is a cousin of Julian Olevsky, violinist.

Midland Foundation Offers $4,500

The Midland Music Foundation of Midland, Mich., is offering prizes totalling $4,500 for compositions by citizens of the United States. The organization, sponsored by the music groups of the Dow Chemical Co., is in this contest "acting as agent for an anonymous donor interested in the creative efforts of the American composer." Works may be settings of any suitable text, and scored for orchestra and/or choral group (mixed, male or female) between 10 and 20 minutes in length. The first prize is $2,000, the second $1,500, and the third $1,000. The closing date is July 1, 1954. Details and entry blanks may be had from the Midland Music Foundation, State at Buttles St., Midland, Mich. . . .

Beebe Fund Awards

Awards for music study abroad have been made to Miguel F. Gomez of Brooklyn and Ralph Shapey of the Bronx, New York City, by the Frank Huntington Beebe Fund. Mr. Gomez holds an M. A. in composition from the New England Conservatory of Music, and has studied in Europe with Milhaud and Messiaen on a Fulbright grant. Mr. Shapey studied violin, and composition with Stefan Wolpe, appeared as guest conductor with the Philadelphia Orchestra in Robin Hood Dell while in the army, and won honorable mention in the seventh George Gershwin Contest.

NFMC Rewards Young Composers

The annual Young Composers' Contest of the National Federation of Music Clubs has resulted in four awards, it was announced by Halsey Stevens, chairman of student contests. Lawrence A. Moss, of Los Angeles, won the $150 Class I Prize with his Trio for flute, violin and cello. The $150 award in Class II was given to Donald J. Martino, of Plainfield, N. J., for his Fantasy for Orchestra. Second prizes of $100 each were awarded to Ramiro Cortez, of Denver, Col., in Class I and by John E. Stephens, of Washington, in Class II.

N. California Harpists' Prizes

Two prizes of $125 each are offered by the Northern California Harpists' Association for works for solo harp, or solo harp with one or more instruments or voices. Only music composed in 1953 is eligible, and works may be by composers of any country, and in any style or length, though harp must be of solo prominence. A recording is required in addition to the MS, entered under a nom de plume, with name in accompanying sealed envelope. Entries with $1 fee for handling must be sent by Dec. 3, 1953, to Yvonne LaMothe, 687 Grizzly Peak Blvd., Berkeley 8, Cal. The 1952 contest awarded first prize to Lex Van Delden, of Amsterdam, for a Concerto for harp and orchestra; honorable mention to Stefans Grové, South Africa, for a Quintet for flute, oboe, viola, bass clarinet and harp. . . .

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Chicago Applauds Ravinia Lists

By René Devries and Dosha Dowdy

CHICAGO.—The first month of the Ravinia Festival's 18th season of symphonic concerts was an eventful one, with three of the five conductors for the season on the podium—Ormandy, Klemperer and Monteux. Among outstanding events were the following: a brilliant opening concert with Ormandy and the orchestra remarkably *en rapport* in inspired performances of Rachmaninoff's Second Symphony and works of Bach-Ormandy, Barber and Enesco; Rudolf Serkin, making one feel true greatness in his playing of Brahms' Second and Beethoven's Fifth Piano Concertos; a Wagner program with Margaret Harshaw, a valuable Wagnerian talent (though with surprising lack of resonance in the lower register), singing impressively the Wesendonck Songs and excerpts from Tristan and Gotterdaemmerung.

Otto Klemperer provided some stern, musicianly and crystal-clear performances, though not always too highly inspired ones. Monique de la Bruchollerie made her Ravinia debut, heard in Franck's Symphonic Variations with fine feeling for the spiritual quality of the music, providing beautiful tone and relaxed technic, though she did not meet so well the demands of the Tchaikovsky Concerto No. 1, played later.

Pierre Monteux's return for his 13th consecutive Ravinia season brought a "tusch" from the players at his opening concert. He gave a delightful performance, with Piatigorsky as the soloist, of Dvorak's Cello Concerto. The eloquence and tonal texture of other performances we remember were sometimes lacking, however.

George Solti, conductor of the Frankfort Opera, who was scheduled to make his American debut as conductor in four concerts with the Chicago Symphony at Ravinia during the week of July 12, was compelled to cancel his visit. His application for a visa was held up pending further inquiry into his credentials. His concerts were taken over by Otto Klemperer and Pierre Monteux. Mr. Solti is expected to make his appearance with the San Francisco Opera this autumn.

William Steinberg and Josef Krips will conduct the concerts of the 5th and 6th weeks of the Ravinia Festival with Helen Traubel and Sylvia Rosenberg, violinist, as soloists. The Hungarian Quartet will make its Ravinia debut in the 7th and final week of the season, with Mieczyslaw Horszowski, noted Polish pianist.

Grant Park Concerts

Nicolai Malko, resident conductor of the Grant Park Summer Concerts, apparently refreshed after a recent European tour in which he led orchestras in Hilversum (Holland), Leeds, Bergen, Oslo, Goeteborg, Copenhagen and Liverpool, made ten appearances during the first half of the eight weeks' season. Five of the seven soloists appeared under his direction. Making their first Grant Park appearances were Grant Johannesen, pianist, whose outstanding talent made his performances of Saint-Saens Piano Concerto No. 4 and the Schubert-Liszt "Wanderer" Fantasy particularly rewarding; Julian Olevsky, violinist, heard in beautifully poised and musicianly performances of Brahms' Concerto and Lalo's Symphonie Espagnole; Dean Sanders, winner of the Orchestra Hall award recital on the Musical Arts Piano Series, who played the Grieg Piano Concerto with marked musicality; Lois Marshall, whose beautiful voice is matched with intelligence and talent for singing; and Walter Fredericks, tenor, creating a very favorable impression in a Wagner program in duets with Eileen Farrell. Her fourth Grant Park appearance was received with the enthusiasm her glorious voice inspires.

Mr. Malko's well planned programs included symphonies by Sibelius, Mendelssohn, Tchaikovsky, Mozart, Prokofieff, Brahms and Beethoven—the last composer's "Battle" Symphony ((Wellington's Victory) received its first Chicago performance. First performances also were given of contemporary works by John Alden Carpenter, Milhaud, Leide-Tedesco (transcriptions), Frank Miller, and Carl Eppert, present for the performance of the Passacaglia from his Vitamin Suite, commissioned by Frederick Stock for the Chicago Symphony.

Walter Hendl, returning to Grant Park for his second successive season to conduct the symphonic concerts of July 7 and 8, presented interesting programs with authority and ease, and with a clean-cut baton technic completely free from mannerisms. He had excellent response from the orchestra in programs which held symphonies of Beethoven and Schumann (Nos. 2), Dello Joio's Variations, Chaconne and Finale, Mennin's Concertato for Orchestra, the Moussorgsky-Ravel Pictures at an Exhibition, a Rossini Overture, and concertos of Rachmaninoff and Saint-Saens (Nos. 2) with the gifted and highly competent pianist, Constance Keene as soloist.

Other programs heard during the season were the Kern-Hammerstein Concert featuring Show Boat, Leo Kopp conducting, with soloists Lois Hunt, Barbara Ashley, Earl William and Robert Weede, and the Park District Opera Guild Chorus; and a program conducted by Silvio Insana of excerpts from Verdi's La Traviata, also with the Park Guild, and leading soloists Dorothy Cothran, Ralph Nielsen and Miles Nekolny.

A Pop Concert-Composers' Night was programmed for the weekend concerts of July 18 and 19, featuring first performances here of Leroy Anderson's Irish Suite, a group of his smaller pieces—A Trumpeter's Lullaby, Belle of the Ball, The Syncopated Clock, Fiddle-Faddle, and the Concerto in C for Piano and Orchestra, With Eugene List as soloist. Mr. Anderson conducted the entire program, which also listed a Suppe Overture, the Surprise Symphony, and the Capriccio Italian of Tchaikovsky.

Comprising the latter half of the Grant Park season will be symphonic concerts conducted by Thomas Schippers, Thor Johnson, and Maurice Abravanel, with soloists Patricia Neway, Paul Olevsky, and Louis Kaufman, and opera programs

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Robert Long Studio Notes

Don Grobe, tenor, was featured on Career Performance from W.G.N., June 20. Norma Williams, soprano, is singing at the Music Theatre in Skokie for the entire summer. Miss Williams and Delmar Schorer, baritone, have been engaged for the solo quartet at Temple Sholem, beginning next September. Warren Hays, tenor, will assist the Temple choir for the High Holidays. Delmer Schroer, 1952 winner of the Chicagoland Music Festival, will be soloist for the annual luncheon, preceding this year's Festival, Aug. 21. On Aug. 20 he will sing for the National Federation of Music Clubs officials' meeting at the Georgian Hotel in Evanston.

Florence Price Work Broadcast

Suite of Negro Dances by the late Florence Price was performed on July 4 in Toronto in a broadcast sponsored by Howard Cable Ltd. and dedicated to the American Band movement and representative American band composers. The program was carried over Chicago's American Broadcasting Company station. Suite of Negro Dances also was played in the spring by members of the Chicago Symphony Orchestra on WGN-TV.

DePaul Recitals

Heard in recital at the downtown hall of DePaul University in July were Alexander Tcherepnin, pianist; Herman Pedtke, organist, and the DePaul University String Quartet (twice). Aug. 1, Katja Andy, pianist, gave a program, and the series ends Aug. 4 with a concert by the DePaul summer session chorus, John Hamilton directing. Arthur C. Becker, dean of the DePaul School of Music, was presented in an organ recital at St. Vincent's Church on Aug. 2.

Chicago Musical College Seeks Fund

The Chicago Musical College launched its fund-raising program at an informal dinner in the Walnut Room of the Bismarck Hotel on June 24. Talks were made by Edward Johnson, chancellor of the institution, and Rudolph Ganz, its president, on the history of the Chicago Musical College and the prominent part it has played in American music in the past 86 years.

The campaign is to provide $75,000 to cover a deficit in its budget until September, after which a permanent plan will be devised. The famous music school finds itself faced with lowered earnings on invested funds, rising costs of maintenance, and a diminished number of youths of college age available for instruction at the present time.

At the dinner a musical program was provided by Joan Volek, soprano; Don Grobe, tenor, and Mary Sauer, pianist, all students of the Chicago Musical College.

Dragon Plamenac, musicologist and composer, will join the faculty of the Chicago Musical College as Professor of Musicology next fall.

Allan Keller Heard

Allan Keller, tenor, a regular member of the Northerners, heard every Monday evening over NBC, and of WGN-Mutual's Theater of the Air, in May filled his fifth return engagement as a soloist with the Bach Choir of Evanston. The Festival Four (whose members are Mr. Keller, Evelyn Reynolds, Jeanette Hayden and Frank Rickert) were heard in the first of the Music Week concerts in the Chicago Temple, presenting excerpts from the Verdi Requiem with Rhea Shelters at the piano and Frederick Marriott at the organ. They also appeared at the American Osteopathic Convention banquet at the Conrad Hilton Hotel, as well as in numerous concerts throughout the Midwest.

NEW OFFICERS OF NATIONAL ASSOCIATION OF MUSIC MERCHANTS, at annual Music Industry Trade Show and Convention, Chicago, July 13 to 16: l. to r., seated, president Russell B. Wells, president, Charles E. Wells Music Co., Denver; chairman of board Harry E. Callaway, president, Thearle Music Co., San Diego, Cal.; standing, treasurer (re-elected) Parker H. Harris, president, Philip Werlein, Ltd., New Orleans; secretary Paul E. Murphy, treasurer, M. Steinert & Sons, Boston; executive secretary (continuing), William R. Gard; and vice-president Earl Campbell, president, Campbell Music Co., Washington, D. C.

Cosmopolitan School Presents Friedberg

The Cosmopolitan School of Music presented Carl Friedberg in a Piano Master Class from June 22 to July 3, with many gifted musicians attending and some enrolled for private lessons. The school also offered the distinguished pianist and teacher in recital at International House on June 28. He was heard in beautifully musical and deft performances of works of Mozart, Beethoven, Mendelssohn, Brahms and Chopin. Mr. Friedberg has been reengaged by the School for a similar appearance here in early October.

Bruno Glade's Activities

Bruno Glade gave a well attended lecture course on Modern Piano Technique and Style and Interpretation in Gary, Ind.; this course will be presented in other towns during the coming season. In July Mr. Glade made an appearance on the Faculty Recital Series at the American Conservatory, playing works of Bach-Ansorge, Beethoven, Brahms, Debussy, Shostakovich; and was heard as speaker on the Piano Forum presented in the Organ and Piano Salon of the Gamble Hinged Piano Company on July 15.

American Conservatory Faculty Series

Rudolph Reuter offered another of his attractive programs on the American Conservatory Faculty Series, July 7, playing a Brahms group; another of Chopin, Schubert, Fauré and Schumann; and a final bracket of pieces by Busoni, Rachmaninoff, Grieg and Scarlatti-Paderewski. Others heard on the series were Virginia Parker, Leo Heim, Lawrence Lane, Sidney Miller and Wilma Osheim, and Len Dresslar.

Charles La Berge Studio Notes

Wilma Osheim, mezzo-soprano, fulfilled these recent solo appearances: Festival of Midwest Contemporary Composers' Exchange; Fauré Requiem (Valparaiso University), Bach program; Messiah, Euterpean Oratorio Society; Kimball Hall Recital, benefit Sigma Alpha Iota; and an American Conservatory of Music program.

Erhardt Roeske, baritone, also appeared in the American Conservatory summer faculty concerts, singing Dichterliebe (Schumann) and L'Horizon Chimérique (Fauré); in Messiah, Oshkosh Wisconsin Choral Society, at North Manchester Indiana College, and at Flossmoor Community Church. Other appearances include those in Stabat Mater (Rossini) and Seven Last Words (Dubois and Schuetz); soloist, Rockford Symphony Orchestra; and concerts in Illinois, Indiana, Wisconsin, Iowa, North Carolina and West Virginia.

Cara Verson in Europe

Cara Verson, pianist, who specializes in modern music, sailed for Europe on July 29 for a six weeks' vacation. She will visit friends in England, then proceed to the Scandinavian countries, Holland, Belgium and Switzerland before visiting in Paris. Looking for interesting new music, she will spend some time examining recent publications in various cities.

When not out of Chicago playing recitals, Miss Verson will be available in her Chicago Studio on Mondays and Thursdays after Sept. 20, for planning and coaching programs of modern music and teaching the Matthay principles. On Friday afternoons she will be at the Austin Academy of Music for the same work. Miss Verson's season for 1953-54 includes recitals, causerie recitals and master classes.

Marlboro School of Music Benefit

The Chicago Committee of the recently formed Friends of the Marlboro School of Music presented Theodore Lettvin, pianist, and Agatha Lewis, soprano, in benefit recital at the Arts Club of Chicago, May 20. The proceeds went to establish a scholarship for Chicago

(*Continued on page 29*)

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Walter Reopens Hollywood Bowl

LOS ANGELES. — A gala near-capacity audience attended the opening of the Hollywood Bowl's 32nd season, with Bruno Walter conducting the Los Angeles Philharmonic Orchestra. An ambitious, well chosen program was highlighted by the superb singing of Margaret Harshaw, soprano of the Metropolitan. Her version of Beethoven's "Ah! Perfido" was marked by beauty of voice and style. This was followed by a broadly flowing conception of Wagner's Prelude and Love-Death from Tristan. Despite the evidence of much rehearsal and preparation, Mr. Walter could not instill the highest distinction into Beethoven's Pastoral Symphony and the Egmont Overture. These performances were below the usual superlative standards of Walter, who, however, brought limpid beauty to Wagner's A Siegfried Idyl.

This month's programming at the Bowl will present Isaac Stern and Grant Johannesen as soloists with Izler Solomon. Other events include a Villa-Lobos night, with Bernardo Segall as soloist in the Concerto No. 4 for piano and orchestra, and Jan Popper's presentation of a concert version of Carmen.

Greek Theatre Series Launched

The Greek Theatre Association, under the brilliant guidance of James A. Doolittle, brought the New York City Ballet to Los Angeles, scheduling four weeks of programs. A stunning presentation of Hindemith's Four Temperaments pinpointed the brilliant dancing of Patricia Wilde, Nicholas Magellanes, Todd Bolender and the ethereal Tanaquil Leclerq. The Bizet Symphony in C followed Mendelssohn's Scotch Symphony, in musical content somewhat akin. The Bizet opus brought into sharp focus a number of virtuoso dance performances that roused continuing ovations for Nora Kaye, Janet Reed, Yvonne Mounsey and Herbert Bliss, particularly for Miss Reed, who danced with intensity and mastery. In the Mendelssohn work Maria Tallchief and Eglevsky endowed the production with its chief charm.

The second week's program opened with a delectable Swan Lake, Tallchief dancing the Swan Queen with grace and beauty opposite Eglevsky as the Prince. The new Balanchine version of the work, with its brilliant settings and costumes, made for a delightful spectacle. Lew Christensen's Filling Station, which was revived this season, provided some inimitable fun, with Janet Reed excellent as the tipsy debutante and Jacques d'Amboise as the zestful Station Attendant. Leon Barzin conducted the orchestra with telling effect.

Music Teachers in Annual Convention

Frances Gettys Zerillo, of Riverbank, succeeded Ardella Schaub of Los Angeles as president of the Music Teachers Association of California, at the 43rd annual convention held at Stockton, and attended by the Musical Courier correspondent. Other officers installed included John Ray, San Francisco, 1st vice-president; Helen Adele Daun of Mentone, 2nd vice-president; Isabel Seal Stovel, San Francisco, treasurer; and Gertrude M. Norton, Ruth Upp and Lola B. Wilkinson, directors. A well-rounded three days of programming featured the Budapest String Quartet and pianist Lili Kraus. The City of Pasadena was chosen as the site for the 1954 convention, and Margaret Keane Barni, Pasadena vocal teacher, was appointed 1954 convention chairman. Miss Barni is junior past president of the Pasadena Branch and was publicity chairman of the Stockton convention.

Steuber in Beethoven Cycle

Lillian Steuber, of the piano faculty of the University of Southern California, recently played a series of seven recitals presenting the 32 piano sonatas of Beethoven. The programs of June 24, 29, July 1 and July 10, disclosed Miss Steuber as a performer of rare intelligence, coupled with taste and a more than capable technique.

The Roger Wagner Chorale returned to Los Angeles after a whirlwind tour of London, Paris and Amsterdam, with reviews that were uniformly excellent, the London Times hailing their tone, richness of timbre and appreciation of style. The group is now preparing for its appearance at the Hollywood Bowl, Aug. 13, under the baton of Sir William Walton.

GIOVANNI POMPEO has moved his Maestro Pompeo School of Music, Hollywood, to larger quarters. The school offers courses in piano, voice, theory, orchestration, conducting and the Italian language to students from beginners to professionals. Maestro Pompeo is also the founder, the general director of the Pompeo's Grand Opera Association, Inc., of Los Angeles, a non-profit corporation for the furtherance of musical culture and to create an outlet for Southern California artists. Scheduled are performances of Traviata, Trovatore, Aida, Rigoletto, Cavalleria Rusticana, Pagliacci, Tosca, Boheme, Madama Butterfly and other operas.

Musical Show Premiered

The Los Angeles Civic Light Opera Association, under the direction of Edwin Lester, opened its season with a new musical, Carnival in Flanders, with lyrics and music by Johnny Burke and Jimmy Van Heusen. Based on the French film La Kermesse Héroïque, the book by George Oppenheimer and Herbert Fields proved rather colorless, despite the lilting score, brilliantly sung by a cast headed by John Raitt and Dolores Gray. (Literary license is one thing, but to portray the great Dutch painter Breughel as a silly stage juvenile is disturbing.) . . . On Aug. 17 the Association will present the world premiere of another new musical, Kismet, employing music of Borodin and a book by Charles Lederer and Luther Davis. Alfred Drake will star.

CARL POST.

Louis Kaufman for L. A. Festival

Louis Kaufman, violinist, played six baroque concertos for the Los Angeles Music Festival on June 9, Franz Waxman conducting. The program was based on the music of Bach-Vivaldi and their contemporaries, and Mr. Kaufman presented the Pacific Coast premieres among concertos of Torelli, Bonporti, Telemann, Vivaldi (two), and the Bach E major Concerto. Mr. Kaufman's next assignment is teaching at the Music Academy of the West, Santa Barbara, in July and through Aug. 26. Early in August he will fly to Chicago to play the Beethoven and Mendelssohn concertos at Grant Park on Aug. 5 and 6, under Maurice Abravanel.

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PACIFIC COAST JOTTINGS

The City Council of San Jose, Cal., proclaimed "William Grant Still Day" in honor of a visit by the American composer, whose works were featured in a benefit concert by the Choral Guild of San Jose for its scholarship fund. The scholarship in singing was presented to Lynn Shelton, 18, of Los Gatos. . . . Richard Lert, director of the Music Academy of the West, Santa Barbara, has been re-engaged as musical director of the Pasadena Civic Music Association for the 19th season. . . . Women's organizations of Glendale gave a membership program and tea on June 25 at the Oakmont Club in support of the Glendale Symphony Orchestra Association, presenting Don Bowman, 14-year-old violinist, accompanied by Marion Gloetzner, and Luana Gough, ballet dancer, with Louise Holter at the piano. The Glendale Symphony, Scipione Guidi, conductor, begins its 1953-54 season with a kickoff banquet, Oct. 1, and the concert dates are Oct. 26, Nov. 22, Jan. 18, March 15, April 26 and June 8. . . . Instead of the usual seven Coleman Chamber Music Association concerts, the group, celebrating its 50th anniversary, will offer 10 to Pasadena next season, presented in memory of the concerts' founder, Mrs. Alice Coleman Batchelder, who began bringing chamber music to the San Gabriel Valley in 1904. James N. Wright, chairman of the 50th birthday celebration, announces three summer events, with the New Music Wind Ensemble, Bovard Quartet and Lillian Steuber, pianists, Scripps Chamber Players, and, in the winter, Quartetto Italiano, Pro Musica Antiqua, American Art Quartet, Coleman Audition Winners, Albeneri Trio, Amadeus Quartet, New Music Quartet. . . . Ernest Gold orchestrated and conducted the score as music director of a new picture, Dementia, produced by John Parker, a one-hour film without dialogue, and with the voice of Marni Gold used as an instrument of the orchestra; the film will be shown first in New York and then on the West Coast. . . . Gilbert Reese, solo cellist of the Indianapolis Symphony, and his mother, Mae Gilbert Reese, Los Angeles pianist and teacher, were presented in a sonata recital by the Kama Conservatory in Glendale and later by the Matinee Musical Club at Wilshire Ebell Theatre. Mrs. Reese's students gave their annual spring recital at Hollywood Woman's Club on June 13. . . . Florence Amber's operetta The Pilot of Tadoussac was given for the Whittier Woman's Club in June, with Bonnie Murray, soprano, and William Chapman, baritone, and Matilda Locus at the piano. Rehearsing for next season's bookings are Lillias Gilbert, soprano, and Hal Camp, baritone, Miss Locus continuing as pianist. Miss Amber has completed another version of this operetta, after many requests for a high school arrangement. An exponent of the Matthay principles, Miss Amber presented students from her studio in a program on July 19 for the Los Angeles Ethical Culture Society. . . . Over 150 audio and radio engineers assembled on June 22 at the Penny-Owsley Music Company's store at a preview of a High Fidelity sound exhibit to mark the opening of the Penny-Owsley High Fidelity Sound Equipment Department. Dr. Lee de Forest, inventor of the vacuum tube, spoke on the advances that electronics have made in the reproduction of sound for the home. . . . Dr. Anneliese Landau is discussing Great Interpreters of Music, illustrated with recordings, on 11 Tuesday evenings (June 23 through Sept. 1) at the Beverly-Fairfax Jewish Community Center. . . . The annual banquet of the Los Angeles chapter of NATS was given at the Chapman Park Hotel, June 20. The president for 1953-54 is LeRoy Bartholomew, and other new officers are Gwendolyn Roberts, vice-president; Irene Blades, secretary; Alvina Palmquist, treasurer, and Hazel Eden, Wilda Bernard and Albert Cranston, board members.

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NEW RECORDS IN REVIEW

Capitol: One of the fruits of the First Pittsburgh International Contemporary Music Festival is a disk, played by the Pittsburgh Symphony under William Steinberg, devcted to Bloch's Concerto Grosso and Schuman's Symphony for Strings. Both pieces of music were played at the festival, and the tapes from which these recordings were taken were made at the actual concert. Neither piece is unfamiliar and both have been recorded previously. Steinberg's interpretations are dependable, as always, and the recording, notwithstanding its source, is quiet. Another American group is represented on a Capitol disk, where the Los Angeles Orchestral Society under Franz Waxman is heard in the Tchaikovsky-Taneieff Duet from Romeo and Juliet and the duet from Act IV of Gounod's Romeo and Juliet. The Tchaikovsky-Taneieff is a curiosity. Tchaikovsky sketched a vocal scene employing the love music from his popular overture-fantasy; Taneieff completed it. Very juicy and sentimental; and hardly an improvement over the original. It is sung in French, as is the Gounod, by Jean Fenn, soprano, and Raymond Manton, tenor—a pair of fresh voiced vocalists. On the "pop" side, Fabien Sevitzky and the Indianapolis Orchestra are heard in four of Dvorak's Slavonic Dances and the pair of Enesco Roumanian Rhapsodies, well played and recorded. And Scriabin's Poem of Ecstasy, coupled with Loeffler's A Pagan Poem, is played by the Paris Philharmonic under Manuel Rosenthal.

Remington: A first-class disk of flamenco music, played on the guitar by Carlos Montoya, is one of the most enjoyable specimens of its kind. In some of this music, Montoya is assisted by Lydia Ibarrondo, whose singing sounds thoroughly authentic. More conventional concert fare is the Brahms Violin Concerto, played by the late Albert Spalding with the Austrian Symphony under Wilhelm Loibner. As a souvenir of the admired American violinist, this disk will be of interest, though one must reluctantly admit that Spalding was not in the best of form when he recorded the work. A song recital by Mack Harrell presents music by Purcell and French composers, a group of lieder and several American folk songs. Good, reliable singing, first-class diction and vocal mellowness are all present, though not the utmost in flexibility. It is only in the American group that Harrell really unbends and casts off all inhibition.

Victor: That most gruelling of piano sonatas, Beethoven's Hammerklavier, is played by the British pianist Solomon in a sensitive, well-turned manner. Not even the fugue seems to ruffle Solomon's equanimity, and his interpretations ranks with any on records. A beautifully articulated Les Adieux Sonata also is on this disk. More late Beethoven is present in the Paganini Quartet recording of the Quartet in C sharp minor, here given a reading that is tonally silken and rhythmically buoyant. The Paganini group is one of the finest organizations of its kind before the public. Toscanini and the NBC Symphony present two of the veteran conductor's specialties — Cherubini's Symphony in D and an orchestration of the Beethoven Septet. Neither is a particularly interesting piece of music, but that should make little difference to Toscanini admirers. A fine group of low-priced Bluebird releases presents three Scherzi by Chopin (1, 3 and 4) and the Preludes Nos. 11 through 24 (a surprisingly patched-up disk; why not all the Preludes?) idiomatically played by Benno Moiseiwitsch despite a few finger slips; a coupling of Mendelssohn's Violin Concerto (Siegfried Borries and the Berlin Philharmonic under Celibidache) and Italian Symphony (Barbirolli and the Hallé Orchestra), both presented in a clear-cut manner; and the Tchaikovsky Concerto in B flat minor, played by Aldo Ciccolini and the Paris Conservatory Orchestra under Andre Cluytens—a good job, though nowhere near the Rubinstein or Solomon versions. Victor also has brought out a group of HMV repressings. Among the disks are Dvorak's Symphony No. 2, beautifully presented by Kubelik and the Philharmonia Orchestra; Elgar's dignified, rather Victorian but heartfelt Symphony No. 1 in which Adrian Boult and the London Philharmonic do the honors; the long-neglected, and deservedly so, Fifine at the Fair by Bantock, played by Beecham and the Royal Philharmonic; a sonorously delivered assortment of Russian songs and arias sung by Boris Christoff; and a collection of German lieder, including Beethoven's An die ferne Geliebte, intelligently sung by Dietrich Fischer-Dieskau, a baritone one would very much like to hear in the flesh. Two Victor documentaries also are currently available. One, named Through Childhood to the Throne, is a record of the years preceding the coronation of Elizabeth II. The other is Adlai Stevenson Speaks, a collection of excerpts from his major campaign speeches.

Vox: Messager's Veronique, sung by a group of French soloists, with the chorus and orchestra of the Lamoureux Orchestra under Gressier, is the French operetta stage at its best. It is pleasant to hear such a melodically unforced piece of writing—effervescent, charming, nostalgic. Well sung, too. Bruckner admirers would do well to hear the Karl Boehm-Vienna Philharmonic version of the Seventh Symphony, taken from a concert performance in 1944. The recorded sound here is not all that it might be, but the interpretation is extremely interesting. And a Stabat Mater by Alessandro Scarlatti, sung by Miti Truccato-Pace (contralto) and Rosanna Giancoli (soprano), with the Orchestra of Scuola Veneziana under Angelo Ephrikian, is a work of surpassing classic beauty. Collectors of the pre-Bach school must hear this extraordinarily moving work.

Miscellaneous: Perspective Records has honored the Steinway Centennial with a disk, played by Beveridge Webster, entitled "The Piano from Mozart to Bartok." Representative short pieces by the major composers for piano are admirably played by the American pianist. . . . The second volume of Music in Poland has been released by Vanguard. Polish folk songs are sung by the Mazowsze Choral Ensemble, and there also is folk-derived music by Witold Lutoslawski, accompanied by the Symphony Orchestra of the Polish Radio. An enchanting disk. . . . Jesús Mariá Sanromá is pianist in a Polymusic disk devoted to Spanish music—De Falla's Pièces espagnoles and Ritual Fire Dance; Turina's Niñerias. The last-named is a suite of pieces for children, very much under the influence of Debussy (the pieces, not the children); the De Falla works are among the best Spanish examples of writing for the solo piano. Sanromá plays them superbly. Perhaps a complete Iberia in the future?

New "Musicale" Phonograph Out

Webster Chicago Corporation will introduce this month their new "Musicale," high-fidelity table model phonograph, which features three speakers instead of the customary one or two. Webcor engineers describe the resulting reproduction as "stereophonic sound" —full reproduction of all frequency cycles in all parts of the room. A uniform audio response is provided of from 50 to 12,500 cycles, the full range of the average human ear.

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KATE HOFFMANN, contralto of opera, concert and radio, sang in leading opera houses of Germany, Switzerland, Austria, Hungary, Czechoslovakia and Jugoslavia before coming to Los Angeles. She has worked with Coenraad V. Bos, Jan Popper and Arthur Rosenstein. Among Miss Hoffmann's artist-pupils are Jeanne Bonari, contralto, who goes on tour with Lauritz Melchior in August; Helen Haber and Philip Wesley, appearing in operatic excerpts at UCLA; and Frances Caretta, who, with Mr. Wesley, sang in the Menotti opera Amelia Goes to the Ball, performed at UCLA.

Schoenfelds Heard in Beverly Hills

PASADENA, CAL.—Alice Schoenfeld, violinist, and Eleonore Schoenfeld, cellist, were guest soloists at the Wilshire Ebell Theatre in Los Angeles on June 10 at the annual Music Festival sponsored by the Beverly Hills Emanuel Temple. Alice Schoenfeld will make her New York debut next season in Town Hall. The sisters made their local debut last summer at the Festival Series of the Music Academy of the West in Santa Barbara, with Emanuel Bay at the piano.

Alice Schoenfeld gave her first concerts at the age of five in Jugoslavia, where she was born. At eight she began her studies at the master class of the Stern'sche Conservatory in Berlin, and soon began study with the renowned Prof. Karl Klingler of the State Academy of Music. After World War II, she was soloist with Berlin Radio Symphony, Munich Philharmonic, Stuttgart Philharmonic and State Opera Symphony, Bamberg Symphony (former Prague Philharmonic), Baden-Baden Philharmonic, Dortmund Philharmonic, Bayreuth Symphony, Karlsruhe State Symphony, Northwest German Philharmonic, and other orchestras. She has broadcast and recorded for Continental radio stations, gave the first performance of the Pfitzner violin sonata for Radiodiffusion Francaise, was a pioneer in TV in Berlin, and appeared in movies.

After several years as a child ballerina at the Berlin State Opera, Eleonore Schoenfeld turned to the cello. She entered the master class at the State Academy of Music in Berlin, obtained her master degree, and followed it with a special course with the late Prof. Alfred Saul. She has been soloist on the radio with the Northwest German Philharmonic, the Stuttgart Philharmonic and Italy, and in Paris for UNESCO.

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MUSICAL JOTTINGS

A gold-topped baton presented by **John Philip Sousa** to the U. S. Marine Band when he bade farewell to it 60 years ago has been given back to that organization by his daughters, **Jane Priscilla Sousa** and **Mrs. Helen Sousa Abert,** with three of the March King's MS works. . . . The National Council of Mu Phi Epsilon held dedication ceremonies of its Scholarship Lodge at the National Music Camp, Interlochen, Mich., on July 18 and 19, built in memory of the founders, **Winthrop S. Sterling** and **Elizabeth Mathias Fuqua.** . . . **Paul Hindemith** and **Igor Stravinsky** have been nominated honorary members of the Vienna Society of Friends of Music. . . . **Maria Jeritza** will sing this autumn as guest at the Vienna State Opera, as Tosca, Santuzza, and Girl of the Golden West. . . . **Mayor Vincent R. Impellitteri** and Parks Commissioner **Robert Moses** spoke at the opening of the Guggenheim Memorial Concerts; the Mayor presented scrolls to **Capt. Harry F. Guggenheim** and conductor **Edwin Franko Goldman,** honoring the 2,000th of these programs. . . . The AFM in its 56th annual convention in Montreal re-elected **James C. Petrillo** unanimously to his 14th consecutive term as president. . . . Among entrants from the U.S. in the Lausanne contest for young opera singers, **Madelaine Chambers,** soprano, won the Prix de la Ville de Lausanne; **Micheline Saunders,** one of the "attestations" with medals; and **Gene Cox** and **Arthur L. Kagan,** medals. . . . A new film, Hungarian Rhapsody, based on **Liszt's** life was to begin production in July in Italy. . . . **Dr. George T. Jones,** assistant professor of music at the Catholic University of America, Washington, D. C., won a Fulbright award for research in music in Europe for the next school year. . . .

Connecticut has passed a measure prohibiting the barring by any theatre of a critic, after a case in which one with an acid pen caused his banning by a producer. . . . **Marie Powers,** contralto, and **Victor Delafosse,** tenor, both from the U.S., are giving joint recitals in France and Germany. . . . The Tulsa Opera, Inc., in its sixth season will give two performances of Madame Butterfly in Convention Hall there, Nov. 19 and 21, under **Ralph Sassano,** managing director. . . . The Chamber Music Associates have expanded plans for 30 workshops and five professional concerts in the coming season at the Brooklyn Academy of Music, with the Juilliard and New Music Quartet, the Academy Trio appearing in five professional workshops. . . . The Plymouth Rock Center of Music and Drama, Duxbury, Mass., revived **Frederick S. Converse's** opera The Pipe of Desire on July 15 in a double bill with Pagliacci. . . .

Ascona is holding Musical Weeks from Aug. 21 through Sept. 28, presenting the Orchestra of La Scala, the Chorale of the Strasbourg Cathedral, **Menuhin, Gieseking, Schwarzkopf, Victoria de los Angeles** and **Arturo Michelangeli.** . . . The Temple University Choir flew to Europe to sing at the Brussels Conference, in London and Paris. . . . **Anna De Cavalieri,** soprano from Aurora, Ill., sang the title role of La Gioconda in a production of Ponchielli's opera staged in the Arena Flegrea in Naples by **Roberto Rossellini** on July 4. . . .

The Rockefeller Foundation has made a $200,000 grant to the New York City Center of Music and Drama for the production of new works in opera and ballet over a three-year period, during which it "must find an effective economic base for continued long-term operation". . . . **Frank A. Panella,** 75, composer of The Old Grey Mare, died recently. . . . **Manuel Infante,** Spanish composer, arrived from France to visit **Jose Iturbi** in Beverly Hills, Cal. . . . The estate of the late **Walter Damrosch** totalled $1,406,590, net. . . . **Tito Schipa,** a candidate in the recent Italian elections, withdrew his name as a candidate for Parliament owing to differences in platform policies; **Beniamino Gigli** previously withdrew because of the pressure of concert commitments. . . . **Verdi's** Aida, titled Daughters of the Nile, is to be filmed in 3-D by **Joseph F. Tushinsky** in partnership with RKO. . . . A **Paderewski** Foundation has been set up to aid musical causes. . . .

Joseph Fuchs will take the place of **Joseph Szigeti,** who is ill, as soloist at the Brevard, N. C., Festival on Aug. 7 and 9, playing the **Brahms** Concerto and **Mozart's** No. 4; two conferences are being sponsored at the Festival by the American Symphony Orchestra League and the Brevard Music Foundation. . . . **Irmgard Seefried** has been awarded the Mozart Medal by the Mozart Association of Austria and the City of Vienna. . . .

Sylvan Levin will adapt the music of **Offenbach** for a production of Orpheus in the Underworld, with a book by **Ring Lardner,** to be produced by **St. John Terrell** at the Music Circus in Lambertsville, N. J. . . . One of the largest shipments of keyboard instruments ever sent to a music event was that for the Berkshire Festival—72 new pianos and two new electronic organs of the **Baldwin Piano Co.,** including grands for the studios of **Charles Munch,** festival director, **Leonard Bernstein, Pierre Monteux,** guest conductors, and **Aaron Copland,** of the Berkshire Center faculty. . . . While **Norman Carol,** violinist, was making recordings for RCA Victor on May 13, his wife gave birth to a baby daughter, who logically has been named Leslie Victoria Carol. . . .

Singers reported engaged for the "Met" in the coming season are **Irmgard Seefried,** to sing Susanna in Marriage of Figaro, the Italian tenors **Gino Penno** (possibly to be heard as Pollione in the revival of Norma) and **Cesare Valletti.** . . . The State Legislature of Rhode Island has appropriated $5,000 for the Newport Music Festival, Aug. 7-9. . . .

The Cincinnati Summer Opera honored members who have been with the company for a decade or more with a joint birthday party, years of service being as follows: **Kurt Baum,** 10; **Stella Roman,** 12; **Wilfred Engelman,** 16; **Nicola Moscona,** 11; **Arthur Bowen,** assistant to managing director, 20; **Anthony Stivanello,** stage director, 26; **Fausto Cleva,** conductor, 20; and **Shirley Frame,** captain of the ballet, 10. . . .

Two musical bequests were those of $75,000 in the will of the late **McNair Ilgenfritz,** composer and opera patron, to the "Met" provided it will produce one of his two operas, and $2,000 to the Ballet Theatre if it does his work Burma. . . . Another was the $10,000 willed to Princeton University by the late **Ernest T. Carter** for support of its musical endeavors. . . . **George E. Judd,** manager of the Boston Symphony, was decorated as a Chevalier of the Legion of Honor at the French Consulate. . . .

Marguerite Piazza, opera and radio soprano, was married to **William Condon,** a snuff executive of Memphis, Tenn. . . .

The remains of **Vaslav Nijinsky,** dancer, temporarily buried in London, were removed to a cemetery in Montmartre on June 13; a requiem mass was sung in N. Y. at St. Ignatius Loyola Church. . . . The ballet company headed by **Mia Slavenska** and **Frederic Franklin,** with **Alexandra Danilova** as guest star, made a hit with the Japanese public, and thereafter went to Manila and Korea for appearances before the Armed Forces of the U. N. . . . The Downtown Community School in N. Y. introduced a children's orchestra of 45, aged 8 to 12, under the direction of **Florence White.** . . . A choir of 51 singers from the Naval Air Base in Memphis, Tenn., appeared at the weeklong Talbott Festival of the Westminster Choir College (**Dr. John Finley Williamson,** director) along with other choral groups. . . .

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CHICAGO

(*Continued from page* 23)

area talent to attend the Marlboro School, Marlboro, Vt. This reviewer was impressed anew with Lettvin's remarkable tonal control, his personal and strongly imaginative interpretations, and a highly cultivated technic, of which one is not directly conscious. His mature, musicianly and extremely musical playing of Mozart's Phantasie (K. 475) and Moussorgsky's Pictures from an Exhibition seemed to express all that one imagined the composer had conceived. Miss Lewis interpreted artistically, and with sure musicianship and charming poise, Schubert and Brahms Lieder. She was given beautiful accompaniments by Martha Gwinn Casey.

Blythe Owen Works Performed

Compositions of Blythe Owen, which have been given recent performances, are the Toccata for Piano—played for the Maumee Valley Alumnae Club, Mu Phi Epsilon, at the Toledo Museum of Art, and for the University Composers Exchange, Miami University, Oxford, Ohio, April 12; the song Pierrot, heard at the Phi Beta Scholarship recital in Kimball Hall, in late March; the Sonatina, Sonata for Piano, and a group of songs, also heard at the Composers Exchange; and again at Wheaton College, April 22; and the Concerto for Piano and Orchestra (1st movement), given at Eastman School of Music's Symposium in Rochester, N. Y., Dr. Howard Hanson conducting, April 29.

Sharnova Studio Notes

Artist-students of Sonia Sharnova are heard extensively. Cantor Jordan Cohen has been engaged at Highland Park Beth El Synagogue, along with Leonard Coleman and Seymour Levin, tenors. Marian Austin, contralto, is a member of the solo quartet at Temple Sholom, and will sing Mme. Flora in Menotti's The Medium at Eaglesmere (Pa.) Summer Theatre on Aug. 14-28. Engagements to sing before clubs are plentiful for Evelyn Weitel, appearing in her program Musical Potpourri and in Menotti's The Telephone. Joyce Sherman is singing club engagements and with the Temple Quartet in Milwaukee. The Hormel Singers, beginning a tour in Buffalo, N. Y., in July, have engaged Dolores Schoenbachler.

Mme. Sharnova read a paper on Comparative Voice Technique at the Minnesota Music Teachers Convention on June 14 and 15, and is also conducting a vocal clinic. Starting with the fall term on Sept 8, she is to become a member of the Chicago Conservatory.

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BERNICE FROST SAYS...

THE FALL SCHEDULE

In planning for the coming season, many teachers are confronted with a waiting list and no openings in which to place the new applicants. Therefore, the question arises as to whether one should discontinue teaching certain pupils and accept new ones. If so, on what basis should a teacher drop pupils and how choose from the waiting list those to be first accepted?

One should have no hesitancy in discontinuing two groups of pupils—those who do not find time for regular practice and those who are not fully cooperative.

In this first group there may be those who are serious in their study but find outside activities overflowing their non-school hours. These are for the most part students in high school. Many of these do not wish to stop their lessons, in which case the teacher will have to decide if they can go along with limited practice time. There should not be constant nagging from the teacher (and often from the parents), but a pleasant acceptance of whatever time may be found available for piano practice. Again let it be said that this paragraph applies only to the serious student who is the victim of many needless outside activities.

Home Environment

In the second grouping, it is better to discontinue with those pupils who lack cooperation, a trait which generally can be traced to the home influence.

In this group one finds those whose home environment is not conducive to regular work, those who by nature cannot get their practice organized, and those who need the contact and influence of the individual instructor. (We all hope we are giving each pupil not only sound musical development but basic training in character and ideals.) The teacher is the only one who can decide which of these cases to continue and which to discontinue.

There is no question as to the pupils to select from the waiting lists. They must be chosen in the order of their placement on the list. This should be strictly followed, regardless of children of close friends, and applicants with unusual ability or outstanding accomplishments. Each should be taken in order and given, if possible, a full season to prove his desire for and seriousness in piano study.

Phrase Pedal

Lately I have been seeing the term "Phrase pedal," and I am not exactly sure of the meaning. Can you clear this in a manner suitable for teen-agers?

M. D., IDAHO.

"Phrase pedal" means using the pedal throughout a phrases—that is, placing the pedal down at the beginning of the phrase and releasing it or changing it at the end. This type of pedaling can be used only when the phrase is built on tones of the same chord, or in faster tempi there may be a few passing tones. This type of pedaling can be presented in early grades, as the music of these grades so often contains the phrase built on the same harmonies.

Portamento

When you have a series of notes to be played portamento, is the last note played staccato or portamento? I have been told that every such group should close with a staccato effect. F. B., PA.

Unless the last note of such a phrase is definitely and clearly marked staccato, it should be played portamento. It is part of the grouping and should not be played too short.

Lesson Fees for New Teacher

Last June I was graduated from a well-known music school in Chicago and am opening a studio this fall in my home town, a small city of about 10,000 inhabitants. Announcements of my teaching have gone out with the fees I shall charge and other information. Several parents have questioned my fees, since they are the same as those of my former teacher who has been established the longest in our community. I have deep respect for this teacher, for her experience, her character and the good she has done during her many years of teaching, but her fees are very moderate and her teaching procedures and materials are the same as when my mother studied with her. Some of the younger teachers have been resentful. What shall I do about my fees? K. D., VA.

Maintain the fees you have stated in your announcements and go about your work quietly. Be as friendly as possible with all of the other piano teachers in your city. There is no need for concern about the mothers, but you must establish a feeling of goodwill among your fellow workers. When you have proven your sincerity and seriousness, this resentment will disappear.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

TO A WILD ROSE, by MacDowell; CAROUSEL, GOLDFISH IN THE BOWL, and MY FIRST DANCE, by Georges Bermont, 35c each. Larry Anthony has arranged the MacDowell in F Major for a 2nd grade pupil without depriving the piece of its lovely charm. The other pieces are 2-page additions to the Library for Early Grades Series, for late 1st grade. They are tuneful and attractive teaching material. E. B. Marks Music Corp., N. Y.

GATLINBURG SUITE, by William Hoskins, $1. The five pieces included are called Overture, Liedling, Moment Classique, Minuet, and Humoresque, all rhythmically dance-like in apparent versions of the gigue, passepied and sarabande. The writing is a wise mixture of contrapuntal voice leading and harmony, in a conservative manner. There is no suggestion of a programmatic meaning for the title. Grade 5. Bruce Humphries, Inc., Boston.

IMPROMPTU, B Flat Minor, op. 12, No. 2, by Scriabine; DANZA FESTIVA, op. 38, by Medtner; FAIRY-TALE, by Korchmareff; ETUDE ROMANTIQUE, by Kossenko, 60c each. These titles are representative of the total of ten included in a list called Re-Discovered Classics, edited by Leo Podolsky. Other composers included are Cui, Maykapar, Kalafati, Pouishnoff and Cui, all late-Romantics. Each piece is fairly short, its poetic and pianistic content of interest to a fairly advanced student, and all could be used in recital repertoire. While relatively little known, each piece has the virtue of having kept its attraction for a length of time. Belwin, Inc., Rockville Centre, Long Island.

Piano, 4 Hands

THE CRY, by Wallingford Riegger, 85c. Written in 1935 as part of a modern dance suite, this imaginative music seems to evoke a story during the course of its turbulent action. There are sudden changes from loudly percussive music to dark and quiet moods, in exciting changes of temperament, and rather advanced players will be required who are alert to the refinements of ensemble playing. The other pieces in the suite are Evocation and New Dance. Peer International Corp., N. Y.

EVOCATION, by Wallingford Riegger, $1.25. Member of a group of three pieces, of which one is mentioned in paragraph above, this piece has a strikingly brilliant effect, marked by positive and virile rhythms. Composed as music for a dance, it is an excellent concert piece. 5 minutes in length, of concert difficulty. Peer International Corp., N. Y.

Instrumental

SHATAKH, by Alan Hovhaness, $1.50. For violin and piano, these two pieces bear no title or direction other than adagio and presto. They are truly duets in the fullest meaning, as the piano plays continually in one voice only without taking advantage of the piano's size or range over the violin's. The music itself is remarkable and thoroughly fascinating. It has a primitive quality in its songlike chants placed against persistent throbbings. Another world speaks in the modal intervals, in both the recitative-like adagio and the whirling presto. This music has the grip and seeming wisdom of another Bartok. Peer International Corp., N. Y.

A MYSTERY, MADONNA, 60c each, SNOWFLAKES, 65c, by Charles Haubiel. Three miniatures for harp in impressionistic style which so aptly suits this instrument. Each 2 pages and not difficult, they are attractive poetic sketches of originality. The Composers Press, Inc., N. Y.

THREE SONGS WITHOUT WORDS, by P. Ben-Haim, $1.50. While originally for voice, these are now arranged for either cello or bassoon and piano accompaniment. Their vocalise style makes them fine examples of cantabile playing, and their pure melodic expression is enriched by the unusual intervale of Hebrew scales. SONATINA FOR FLUTE ALONE and SONATINA FOR VIOLIN ALONE, by Herbert Brun. Masterly works for solo instruments with no accompaniment, each with an intensity of expression and forcefulness of manner. In three movements, without great length, both sonatinas seem to speak with power and individuality and freshness of attack. Israeli Music Publications; Leeds Music Corp., N. Y.

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Up and Down the Guild Keyboard

By Grace White

Photographers asked permission of Dorothy Maybelle Moore to use her garden and terrace for a TV program. This is the setting for the piano course being given this month in Colorado Springs by May Etts, of New York. Miss Etts was the guest speaker at the Ohio State MTA convention in Columbus, and at Guy Maier's class at Steinway Hall, in New York. In June Miss Etts presented Nien Lung Liu, whose father is connected with the United Nations, in a complete piano recital at Carl Fischer's. Nien Lung was formerly a pupil of Mrs. Shirley Adams, Guild chairman of Berkeley, Cal., and for the last two years has studied with Miss Etts.

Mrs. Eugene Johnston, president of North Carolina Piano Association, announces that 49 piano contestants were judged by Leo Podolsky at the annual spring Festival held on the Women's College Campus in Greensboro. Three Guild pupils of Annyce Worsham won special honors, Juan Melton, Robert Shaver, and Doris Reynolds. Miss Worsham is now vice-president of North Carolina Music Educators Conference.

Mr. and Mrs. Frank J. Snite of Oakland, Cal., were given a surprise party in honor of their seventeenth wedding anniversary by the S.A.I. Musical Sorority. (Mrs. Snite is better known as Mme. Sturkow-Ryder.)

Win Honors

Arthur LaBrew, artist pupil of Ernesto Berumen, has won another scholarship, this time a full six weeks at Tanglewood. He was a winner of Guild Diplomas and cash prizes while still a pupil of Grace Barber and Mrs. Ray Robosson at the Music Settlement School in Detroit; then he won scholarships and was graduated from Oberlin. He is now working for his Master's degree at Manhattan School of Music in New York.

Five pupils of Margaret Demond Beckwith of Charlotte, N. C., have won Guild H.S. Diplomas and college scholarships this summer. Lou Laster, valedictorian of her H.S. class, was awarded the Delta Sigma Theta scholarship in Oberlin. Reba Estelle Adam won a four-year scholarship at Baldwin-Wallace College, Berea, Ohio, and $625 cash as best performer in the Omega Psi Phi Talent Hunts. Bettye Delorise Floew has a scholarship from Howard University School of Music and Carl Bennix was given a scholarship in music at Fisk U. Vernon Castle Grigg has won a music scholarship from Virginia State College.

Beautiful Berkeley Women's City Club was the scene of three recitals by artist-pupils of Elizabeth Simpson.

Two pupils of Florence Whiteley of Detroit, Matthew Ratalsky and Daniel Turczyn, won "firsts" in District and State "Solo and Ensemble Festival" and as a result each has a scholarship at Interlochen Music Camp.

Dorothy B. Hunt, William Cofrances, C. V. De Pietto, and Sheila Post conducted the fourth annual Intercollegiate Festival at Trinity College in Burlington, Vt.

Piano Practising Silencer Shown

The new Limitone Piano Practicing Silencer, currently being introduced by the manufacturers, the Limitone Company of Pittsburgh, Pa., is a simple, low-cost device which enables a pianist to practice without disturbing others in adjoining rooms or apartments. No installation is necessary. The Limitone is merely dropped into the piano, where it fits snugly against the strings. Then, for normal playing, it is lifted out. Adaptable for spinets or uprights, the Limitone has the added advantage of resisting finger pressure, thereby exercising muscles and tending to make normal playing effortless.

OPEN LETTER TO GUILD MEMBERS

Dear Colleagues:

The 1954 Guild Auditions are over, with 34,126 piano pupils and teachers receiving recognition for their efforts. The Guild mission is to provide adequate rewards for work well done and to intensify the desire to play the piano as a hobby or as a profession worthy of consideration by the most talented. The Guild during the past year has raised $166,000, all of which has been expended for this purpose. We are most grateful to all of you who have so willingly contributed to this very worthy cause.

The Guild New Year began on July 1, and to date far more Guild members have already paid dues and more new members been welcomed than at any time in the past. This promises another year of growth for the movement.

Rules and Regulations for the 1954 International Piano Recording Festival appear in the July issue of Piano Guild Notes. Gold and bronze medals for all successful entrants and nearly a thousand cash awards (from $750 to $5) have been planned. Two of the 25 events are open to Guild teachers and one for Artist Diploma recipients of past years who have applied for membership in the newly organized International Pianists' Guild. All any artist who has the Guild Artist Diploma must do to be eligible to enter Event Two of IPRF this year is apply for membership (no dues yet) in the International Pianists' Guild.

Another new feature of 1954 Awards is a cash prize of $25 for the most outstanding High School Diploma recipient through the Guild in 1953 in each State throughout the Nation where there are entrants. It is hoped to expand these awards until eventually there will be a full-tuition Guild scholarship in a standard college, university or conservatory for a Guild student in each of the 48 states.

Cordially yours,

IRL ALLISON.

LUCILE MARTIN (Mrs. H. S. Martin), of San Francisco, winner of $500 in the Guild International Recording Festival. She has been in Guild auditions since she was a little girl studying with Tekla Staffel in San Antonio, and is now teaching in San Francisco and studying with Robert Vetlesen in the Academy of Music.

Hughes Pupils Win Awards

During the past season two piano pupils of Edwin Hughes appeared in Town Hall recitals, and one was soloist with orchestra in Carnegie Hall. Josephine Caruso won the "Hour of Music" award, with an appearance at the Colony Club in New York. Ronald Hodges toured in the Far West and the East, his engagements including an all-Ravel recital at the National Gallery of Art in Washington. Mary King played the Beethoven G major Concerto with the Babylon Orchestra, and Jayne Winfield the Liszt Hungarian Fantasie with the Liederkranz Orchestra. Dwight Oarr was heard in recitals in Connecticut, and Anthony Chanaka appeared in a program at the Arts Club, Washington. Eugenia Snow has been taken on the National Concert and Artists Corporation's list of concert artists. Wilgus Eberly was appointed director of music at the North Texas College for Women, and Herbert Archer, head of the piano department at Anderson College. Dode Phillips was soloist with the Anderson Orchestra in the Liszt Hungarian Fantasie, and with the University of South Carolina Orchestra in the Weber Concertstück. Dorothy Garver is engaged to play the Liszt E flat Concerto, for the opening concert in October of the Town of Babylon (L. I.) Symphony.

Mr. Hughes has been one of the judges on the piano jury of the Fulbright Scholarship Awards during the past four years.

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Peabody Enlarges Dance Dept.

BALTIMORE.—The Peabody Conservatory of Music, Dr. Reginald Stewart, director, has announced plans for the expansion of the dance department, with new courses and additional teachers. Continuing as guest teacher is Antony Tudor, director of the Metropolitan Opera Ballet School and faculty member of Juilliard. A new appointment is Rebecca Harris, who has toured North and South America with the La Meri company and is a staff member of the Ethnologic Dance Center. Carol Lynn, head of the Peabody Dance Department, will teach her ballet classes, and Cecil Kitcat returns as teacher of eurythmics and modern dance. Rita Wierman continues children's classes. Classes in dance will be offered as usual in all three Peabody branch schools—Dundalk, Glen Burnie and Towson.

A new prize has been offered to a Peabody student through a donation by Erno Balogh of the faculty. Covering 200 practise hours on a Steinway grand piano, the prize marks the 100th anniversary of Steinway's in America.

Dr. Stewart spoke at a meeting of the National Council of Music at the Kosciuszko Foundation in New York, suggesting courses in pedagogical techniques for symphony orchestra players, to equip them for teaching music in schools on a part time basis—a possible remedy for the financial crisis in which the average player sometimes finds himself when he is forced to rely solely on his income as an orchestra member.

Fraser Gange, bass-baritone, who retired several years ago from his post at the Peabody Conservatory of Music, Baltimore, has been invited by Dr. Reginald Stewart, director, to resume his teaching there this fall. Mr. Gange has spent the intervening time in England, where he taught and gave recitals.

Manhattan School Plans Addition

Mrs. John Hubbard, honorary president of the board of trustees, has presented the Manhattan School of Music with an addition to the present building and Hubbard Auditorium, given by her some years ago. Dr. Janet D. Schenck, director of the school, stated that the adjoining property has been purchased and that the additional building will house a new library as well as several large studios and seminar rooms.

Vittorio Giannini, head of the composition department, will be on leave of absence for 1953-54, and during this period Wallingford Riegger will be available for advanced composition students.

Anent Whistling Classes

Marie D. Jeannerette of Pasadena, Calif., maintains a studio which offers instruction in artistic whistling, as well as in piano and voice. Miss Jeannerette studied whistling under the late Agnes Woodward, originator of a system for teaching whistling as an art, and the

author of several books on the subject. In 1909 Miss Woodward also founded the Agnes Woodward School of Whistling in Los Angeles. Miss Jeannerette was soloist in America's Bird Whistling Chorus, conducted by Miss Woodward, and in recent years has whistled for radio and television, and for Walt Disney productions and M-G-M pictures.

Martino Pupil Wins TV Award

Roger Doucet, tenor, pupil of Chevalier Alfredo Martino, who has studied with this teacher exclusively for the past five years, was a winner in the Grand Opera Auditions held on television from WFIL-TV in Philadelphia, and as a result has been awarded a contract with the Philadelphia Grand Opera. On May 6, all the audition winners met in Philadelphia for official signing of the contracts, interviews, and another television appearance, but Mr. Doucet was unable to participate because of a previous commitment to sing the role of Fenton in the CBC presentation of Falstaff in Toronto, which was broadcast the same evening.

Associated Music Teachers Meet

The Associated Music Teachers League presented the 18th in a series of concerts by young musicians at Town Hall on June 13. Teachers represented by performers, who ranged from nine to eighteen years of age, were Elsie Peck Ravitch, Mrs. Emanuel Schnall, Doris Cunha, Pearl Amster, Samuel Kates, Esther Rankow, Violet Reiser, Doris A. Humphrey, Elizabeth K. Berry, Elizabeth E. Perry, Millicent Frances Kleckner, Edith Marritt, Elfreida Brown, Marie Kaye, Poldi Zeitlin, Frederic Rundbaken, Rose Raymond, Luba Galpern, Hilda Kornfield, Gladys Sinclair, Pauline Shayness, Marie Margetson, Valerie Conreid, Marian Kalayjian, Margaret Pardee, Clyde Sewall, Grace Pelzer, Louise Lyon.

Louise Jenkins Singers Heard

The annual recitals of pupils of Louise Jenkins are studio musicales with an unusual atmosphere. The young singers are gifted, poised and personable, well schooled, and they sing expressively and artistically. Though virtually all are career material, with these young artists, music is an avocation. They are business girls who devote what can be spared of their time and income to study and singing purely for the joy of song, and for the sake of cultural accomplishment aims. In recital each sings what she likes and does best, and the programs are refreshing experiences far from the customary professional competitive field.

This season the recitals were scheduled on May 23 and 24, with Nancy Butcher playing superlative accompaniments and Miss Jenkins presiding. Seven singers were heard by the appreciative invited audience. Mildred Horn, a lucious-voiced mezzo-soprano, opened both programs. Eighteen-year-old Diana Horlock showed brilliant dramatic potentials and Blanche Flexser, dramatic soprano, sang with emotional significance. Handsome Mildred Davis revealed a soaring lyric voice while with contrasting deeper quality, Jean Sagehorn disclosed a long-ranged operatic soprano. Madeline Moore used her clear lilting tones with spontaneity and appeal and Marguerite Corriveau scored with lovely timbre and agile scale work. The two programs were interestingly interspersed with arias, operetta numbers, popular and classical songs effectively blended.

M. C.

Fulbright Award Renewed

Carol Lambert, soprano, pupil of Estelle Liebling, has been awarded an extension of her Fulbright Scholarship in Italy, where she is studying at the St. Cecilia Conservatory in Rome. She also has been awarded an Italian scholarship to the Accademia Musicale Chigiani, Sienna, where she will study and appear in concert under the direction of Giorgio Favaretto.

Arcand in Coast Series

Henri Arcand was at the piano for Gordon Epperson, cellist, in a series of recitals, June 24, 26, July 3, 7, 10, at the School of Music Auditorium, University of Oregon, during the summer session. Mr. Arcand will be one of the speakers at the MTNA convention in Seattle, Aug. 11-15.

75TH ANNIVERSARY COMMENCEMENT CONCERT of the New York College of Music at Town Hall, June 18. Walter Piston, American composer and Walter W. Naumburg Professor of Music at Harvard University, was the recipient of the honorary doctor of music degree. The College of Music orchestra under Siegfried Landau and the chorus under Fredric Kurzweil offered movements from concertos by Mozart, Mendelssohn, MacDowell, Rachmaninoff, a work for soprano and chorus by Schubert, and an aria from Mussorgsky's Boris Godounoff. Twenty diplomas and nineteen certificates were awarded to graduating students of instruments, voice, conducting, composition. Dr. Arved Kurtz, director, addressed the graduates and presented awards.

Fanny Cleve Studio Events

Fanny Cleve, in addition to her regular teaching at her New York voice studio, has opened a studio in Union City, N. J., where she trains pupils for opera, concert, oratorio, the movies, radio and television, and also gives attention to the gifted amateur who wishes to sing only for pleasure. She has awarded a one-year scholarship to a New Jersey singer, Steve Heinzman, 22-year-old baritone. A unique feature of the Union City studio is singing instruction for children from twelve to fifteen years of age. Mme. Cleve has studied the problems of adolescent voices in cooperation with medical authorities as well as from the standpoint of vocal technique.

Artist-pupils of Mme. Cleve include Helen Maggia, who made her debut in Town Hall in March, 1952, and since then has sung in WNYC's Festival of American Music, over the German station WHOM, and, in May, 1953, in the Composers Concerts series at Carl Fischer Concert Hall. Susan Lovell, another singer from the Cleve studio, is appearing on Broadway in Rodger and Hammerstein's Me and Juliet.

As a concert artist, Mme. Cleve ended her season with an appearance in May before the Liederkranz Society of New York, singing German Lieder and an aria from the Marriage of Figaro, with George Metzger at the piano.

Culp Dornay Artist in Europe

Marian Farina, artist-pupil of Betsy Culp Dornay, is now studying in Rome on a Fulbright Scholarship, and will make her debut as Mimi in La Boheme on Sept. 18. Before her return to the United States, Miss Farina will fly to Amsterdam to study with Mme. Culp Dornay, who is making an extensive stay in Europe. Miss Farina plans to be back in New York by Nov. 1.

SCHOOL NOTES

Arthur Berger, composer and music critic of the New York Herald Tribune, has been named Associate Professor of Music at Brandeis University, Waltham, Mass. He will develop a graduate program in musical criticism, analysis and aesthetics leading to the M. A. degree.

Dr. Claude M. Almand, composer-conductor, whose John Gilbert: A Steamboat Overture was performed by the Louisville Orchestra in Carnegie Hall in 1950, and also by the Cincinnati Symphony, has been appointed dean of the School of Music, Stetson University, Deland, Fla. The university will expand its department of sacred music this fall.

Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra, was guest conductor for the First Annual Summer Orchestra Work Conference of the University of Texas, Austin, Tex.

SUMMER CAMPUS SCENE . . . Coenraad V. Bos (center) with a group of his summer students at the Cincinnati Conservatory of Music, where he is holding master classes in voice coaching and accompanying. According to Dr. William S. Naylor, director and dean of the faculty, applications for these classes were so numerous that many had to be turned away.

Since June 15, Richard McClanahan has been teaching at his summer studio in Southwest Harbor, Me., where, on July 9, he presented Marie Siekaitis of Kearney, N. J., in a recital program later to be given at the Riverdale Country School in New York.

Marie Schneider-Staack, pianist of Teaneck, N. J., sailed on July 3 for a three months vacation in Europe. On June 5 and 6 thirty of her pupils participated in the National Piano Playing Auditions of the National Guild of Piano Teachers at Steinway Hall, New York. June 15 a recital was given by her students at Washington Irving School, at which time diplomas, certificates, report cards and fraternity pins were presented.

Dolores Dupon Breeskin, soprano, artist-pupil of Emma Franco, was soloist at the opening concert of the summer season of the U.S. Air Force Symphony Orchestra, under Col. George S. Howard at the Watergate, Washington, D. C.

The appointment of Ernest N. Glover as permanent conductor of the Cincinnati Conservatory of Music Symphonic Band has been announced by Dr. William S. Naylor, director and dean of the faculty. Mr. Glover continues as conductor of the Conservatory Brass Choir.

William Kapell, pianist, will join the faculty of the Juilliard School of Music this fall.

Syracuse University presented a Festival of Chamber Music in four concerts in July, including first performance anywhere of the recently completed Trio for Piano, Violin and Viola by Robert Erickson, young American composer. Participating artists were Louis Krasner, Adrienne Galimir, violins; Eugene Becker, viola; Alfred Ozolins, cello; John Oberbrunner, flute; Arthur Poister, organ and harpsichord; George Mulfinger, Felix Witzinger, Ernst Bacon, piano; and Ruth Pinnell, voice.

Eight weeks summer course of chamber music study began on July 6, at Kneisel Hall, Blue Hill, Me., under the sponsorship of the Franz Kneisel Memorial Association. The director of the school is Marianne Kneisel. On July 19, Artur Balsam and the Marianne Kneisel Quartet opened a series of faculty recitals, continuing with Louis and Rolf Persinger, July 26; Aug. 2, Carlos Salzedo and his harp trio; Aug. 9, New York Trio; Aug. 16, Joseph Fuchs; Aug. 23, to be announced. In August, Mr. Fuchs and Mr. Balsam will be heard in Beethoven's 10 violin sonatas.

Robert Nash, trombonist, pupil in harmony of Michael Fiveisky, is now in England playing with an American Air Force band. He also has been appearing as a conductor.

Among participants in the 75th anniversary commencement concert of the New York College of Music at Town Hall on June 18 were three pupils of Prof. Angela Weschler of the piano faculty—Marie Hanley, Francoise Max and Heinz Hammerman. Prof. Weschler sailed on the SS. United States on June 26. With her was Felice Takakjian, pianist, also a member of the New York College of Music faculty, who will be soloist at several European festivals.

New appointments to the School of Music faculty of Northwestern University include Elizabeth Wysor, assistant professor of voice, Dorothy Lane, teaching associate in harpsichord, and Philip Farkas, teaching associate in French horn.

Dr. Sidney Smith, president of the University of Toronto, announces that Boyd Neel, British conductor and musicologist, will become Dean of the Royal Conservatory of Music of Toronto on Sept. 1.

The Music School of the Henry Street Settlement presented Beethoven's Ninth Symphony at The Playhouse on May 19, in honor of the 60th anniversary of the founding of the settlement. Robert Scholz conducted the orchestra and chorus of the Music School, and soloists were Doris Crittenden, Ruth Thorsen, Robert Price and Philip Cartwright. Commencement exercises preceded the musical performance.

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